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WINNER'S PRIMARY SCHOOL

FOR THE

FLUTE.

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WINNER'S PRIMARY SCHOOL

FOR THE

FLUTE;

8059a-174

A THOROUGH AND COMPLETE COURSE OF INSTRUCTION FOR THE FLUTE,

WRITTEN AND ARRANGED FOR

SELF-INSTRUCTION AS WELL AS FOR TEACHERS' USE.

CONTAINING

FULL EXERCISES AND EXPLANATIONS,

AND A LARGE COLLECTION OF THE

NEW AND POPULAR MELODIES OF THE DAY.

BY SEP. WINNER.

Published by S. BRAINARD'S SONS, Cleveland.

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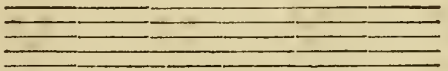
RUDIMENTS OF MUSIC.

OF THE STAFF, CLEFS, &c.

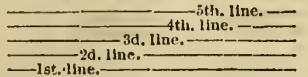
The five LINES upon which all music is written are called a STAFF. The lower line is known as the *first*, there being five, the upper one is consequently the *fifth* line.

Notes written between the lines are designated as being situated in the SPACES. There are *four* spaces, the lowest being described as the *first space.*

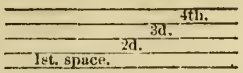
THE STAFF.



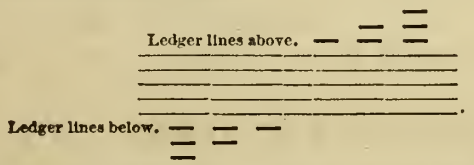
THE LINES.



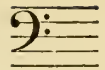
THE SPACES.



LEDGER LINES are small added lines above or below the staff, used to represent sounds that are too high or low to be expressed upon it. From one to five, or more of these lines are required, which are designated as the first, second, or third ledger line *above*; the first, second, &c. ledger line *below.*



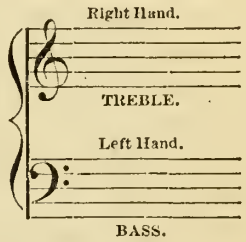
Every Staff is headed by a character called a CLEF. There are two clefs in general use, viz:

The TREBLE CLEF. BASS CLEF. 

The Treble Clef is used in music adapted to the Treble or Female voice, the Violin, Flute, Guitar, Accordeon, Concertina, and other *high* toned instruments; also for the *Right hand* in music for the Piano, Melodeon, Organ, etc.

The Bass Clef is used to represent that which is written for the Left hand on these instruments, also for the Bass, or male voice, and for the Violincello, deep-toned Horns, &c.

When these clefs are both required, as in music for the Piano, Melodeon, Organ, etc. The Treble clef is situated over the Bass, and both are connected by a BRACE, ⁓ thus:



All music consisting of several voices or parts, connected by a Brace, extending and including a staff for each and every movement, is designated a SCORE.

The Staff is divided into MEASURES by perpendicular lines, which are termed BARS. A *double bar* marks the end of a strain.

DOTS at the double bar indicate *Repeat.*

OF THE NOTES.

There are six varieties of Notes in general use, which vary in form according to their relative value.

The longest Note is a *Semibreve*, or WHOLE NOTE, 𝅝 indicating the unit of time, of which all other forms of notes represent fractional parts. This note is measured by *four* counts or beats, the time of which being indefinite, as we may count at pleasure, either slowly or in a rapid manner, according to the character of the composition.

The next is called a *Minim*, or HALF NOTE, 𝅗𝅥 being but half the duration of the former, the stem may also be reversed 𝅗𝅥 as the body of the note alone determines its situation upon the staff. This note requires *two* counts or beats, and may be long or short according to the same conditions as the Whole note.

The QUARTER NOTE or *Crotchet*, is represented with a *black* body, the same form as the Half note 𝅗𝅥 or ♩ but smaller, being the value of *one* beat or count.

The EIGHTH NOTE or *Quaver*, is of the same form with one hook, or stem 𝅘𝅥 or ♪ being half the time of a Quarter note.

The SIXTEENTH NOTE has two hooks, 𝅘𝅥𝅯 or 𝅘𝅥𝅯 and is just half the duration of an Eighth note.

The THIRTY-SECOND NOTE has three hooks 𝅘𝅥𝅰 or 𝅘𝅥𝅰 the time being one half the Sixteenth.

As the signification of time is more definately expressed by Whole note, Half note, &c. the original terms, Semibreve, Minim, &c., have almost been abandoned.

TABLE OF THE NOTES.

One Whole Note

𝅝

is equal to Two Half Notes,

𝅗𝅥 𝅗𝅥

or Four Quarters,

♩ ♩ ♩ ♩

or Eight Eighths,

♪ ♪ ♪ ♪

or Sixteen Sixteenths,

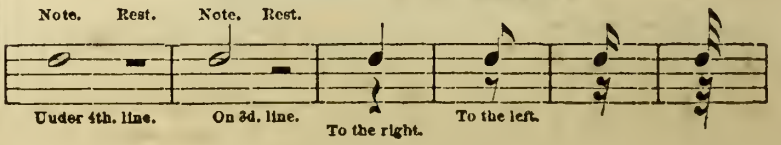
𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯

or Thirty-two Thirty-second notes.

𝅘𝅥𝅰 𝅘𝅥𝅰 𝅘𝅥𝅰 𝅘𝅥𝅰

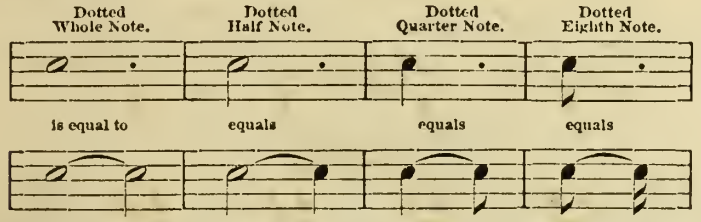
Characters denoting silence are called RESTS, they afford rest to the performer, and aid in producing musical effects. Each Note has its corresponding rest, which bears the same relative value under all conditions, its silence being of the same importance as a note signifying sound.

THE NOTES AND RESTS.

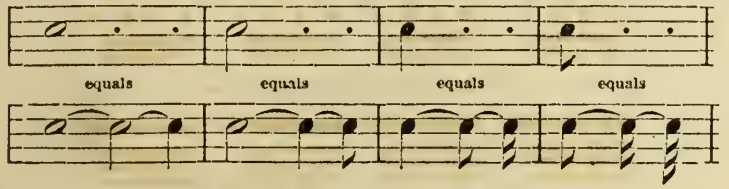


THE DOT AND DOUBLE DOT.

A Dot placed after a note or rest, increases its length or value one half: thus, a dotted whole note is equal to three half notes; a dotted half note to three quarters; a dotted quarter to three eighths; a dotted eighth to three sixteenths.



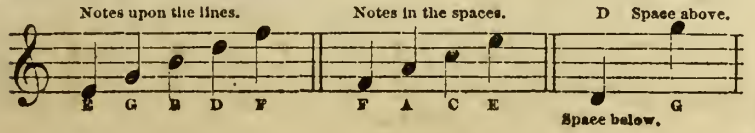
When a second dot is added, its value is equal to half that of the first dot. Dots after rests increase their value in the same proportion.



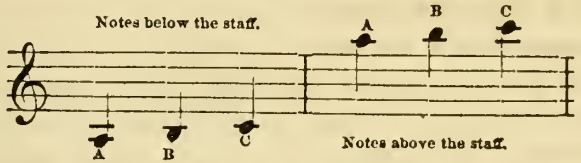
THE SCALE OR GAMUT

The notes are named according to their situation upon the staff, and the Clef that precedes them.

When the Treble Clef is used, the first line is E, the second G, the third B, the fourth D, the fifth F. The first space is F, the second A, the third C, the fourth E.

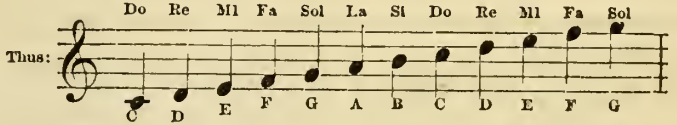


The notes are said to be upon the lines when the lines pass through them; and in the spaces when situated between the lines. D is said to be on the space below, and G upon the space above.



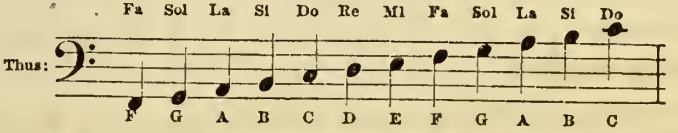
OF THE SCALES.

When these notes are arranged in regular succession, they form what constitutes the Scale.



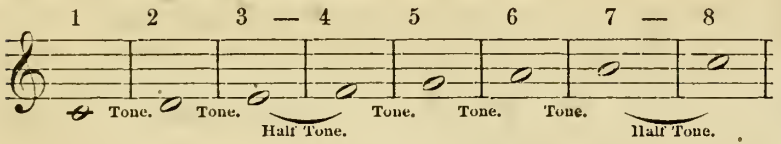
The first seven letters of the Alphabet, A, B, C, D, E, F, G, are used to distinguish them; this of course, brings to our notice several of the same name, but they are explained as being an octave (or eight notes) distant; for instance, the E upon the fourth space is an octave above E on the first line; and F in the first space, is an octave lower than F on the fifth line.

When the Bass Clef is used, the notes upon the staff are named in the following order.



In vocal music the syllables over the notes are sung to the sounds they produce, and are pronounced Doe, Ray, Me, Fah, Sol, Lah, See, Doe.

The distance between any two sounds is called an *interval;* the smallest interval is called a *half-tone* or *semitone;* the next is a *tone.* A succession of tone and half-tone intervals, in the following order, occurs in the Natural Major Scale.



The semitones occuring always between the third and fourth, and the seventh and eighth interval, or Mi and Fa, Si and Do.

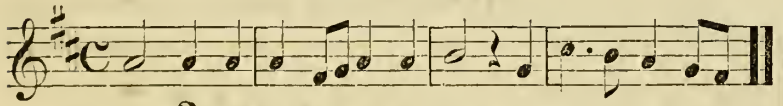
OF TIME.

The movement of all music is expressed by figures, following the Clef, indicating the time.

There are two distinct species of time, consisting of *odd* and *even* divisions. The even measures are known as Common time and the odd ones as Triple time.

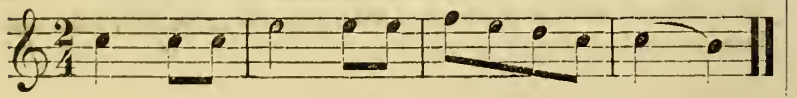
In Common Time which is indicated by the figures $\frac{4}{4}$ or the character 𝄴 or 𝄵 each measure contains exactly the *value* of a Whole note, which may be composed of the various notes or rests.

COMMON TIME.



The figures $\frac{2}{4}$ indicate another kind of Common time, wherein each measure contains the value of two fourth notes.

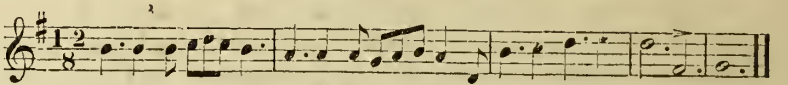
TWO-FOUR TIME.



Another character of Common time is marked by the figures $\frac{12}{8}$ also $\frac{6}{8}$, which is termed Compound Common time, being a kind of doubled Triple. thus.—

SIX-EIGHT TIME.

TWELVE-EIGHT TIME.



Triple Time is marked $\frac{3}{4}$ $\frac{3}{8}$ etc., the upper figure denoting the quantity, and the lower figure the quality of note, that is $\frac{3}{4}$ signifies *three* Eighth notes or their value to a measure; $\frac{3}{8}$ expresses *three* Eighth notes or their value. It is the same in regard to all figures at the commencement of any composition.

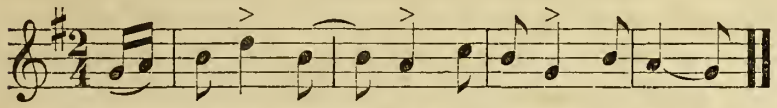
In Triple time the first note of every measure must be accented. In Common time the first and third beats are both accented.

In common time Eighth notes, Sixteenths, etc., are grouped in even numbers, as two, four, etc.

In Triple time they are grouped in *odd* numbers, thus &

A figure *three* (3) over or under any three notes thus, or signifies that they are to be played in the time of *two* of the same kind, with an accent similar to the word Mer-ri-ly, and are called Triplets. A figure *six* (6) in the same manner denotes the time of *four* being a Double Triplet.

Syncopation occurs when an unaccented part of a measure is united with the next accented part, and is therefore subject to emphasis before the ear anticipates it; thus—



Any deviation from the established rules pertaining to accent are marked in this manner, > ∧ < *sf. fz.* ≺ ≻ etc.

OF THE SHARPS, FLATS, &c.

In addition to the seven principal, or natural sounds of the Scale, there are five others called *Chromatic* sounds; they have their places between the whole tones, but, as every degree of the staff is occupied already, new signs are used to represent them, indicated by the Sharp ♯, Flat ♭, and Natural ♮.

A Sharp ♯ before any note *raises* it a semitone.

A Flat ♭ *lowers* any note a Semitone.

A Natural ♮ *restores* any chromatic note to its original condition.

When a Sharp or Flat is placed beside a Clef, it effects every note throughout the piece in the situation of such a character; also any other note of the same letter upon the Staff, and is called the Signature.

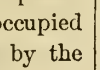
Any Sharp or Flat that does not stand beside the Clef is called an Accidental, and effects only the notes before which it is placed, except the same note may again occur in the measure.

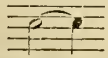
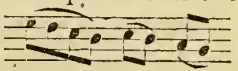
When the last note of a measure is influenced by an Accidental, if the next measure should commence with the same note it is also made in a like manner.

The *Signature* governs all sounds throughout the piece, which are found on the same degree of the staff with itself, unless contradicted by an *accidental;* that is, a ♮ on a degree which has already a flat or sharp, which are themselves accidentals when used in any other manner than as the signature. The number of flats or sharps forming the signature of a piece varies, in accordance with the sound taken for the key-note.

The letters D. C., at the end of a strain signify Da Capo., which denotes a return to the first part before proceeding to the next. If at the end of a tune it signifies to finish with the first part, or at that double bar where we find a pause 𝄐.

Dal segno, or 𝄋, at the end of a piece, directs the performer back to the sign, 𝄋, from which he is to play to the close. A *pause* or *hold*, 𝄐, placed over a note or rest, denotes that the time of such note or rest is to be sustained beyond its value, at the pleasure of the performer.

Dots placed above or below any series of notes, thus,  indicate a Staccato movement; that is, a particularly distinct and marked style, round dots signifying moderately so, but pointed ones, thus, exceedingly animated. Whenever we find a passage marked thus, which most frequently occurs in music written for the Violin, we play it in a staccato movement, but with one continued draw or push of the bow.

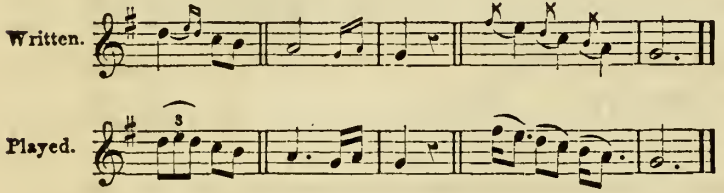
When two notes on the same degree of the staff are connected by a *Tie*,  the sound must be sustained during the time of both; the same sign is called a *Slur* when placed over two or more notes on different degrees of the staff;  and signifies that the sound must glide smoothly from one note to the next.

This sign, (>) denotes a sudden accession of force to be given to the note over which it is placed. *Piano*, *pia.*, or *p*, signifies that the passage must be played softly; *pp*, very soft; *forte*, *for.*, or *f*, loud;

ff, very loud. A gradual increase of strength is denoted by *crescendo*, *cres.*, or *cr.;* decrease of strength by *calando*, *decrescendo*, or *decres.* A soft followed by a loud sound is indicated by *pf;* the contrary by *fp.* A small number of sounds louder than others have *fz*, *sfz*, or *sf*, placed under or over them; a sudden increase of sound is indicated by ; a decrease by ; the two combined, , form a *swell.*

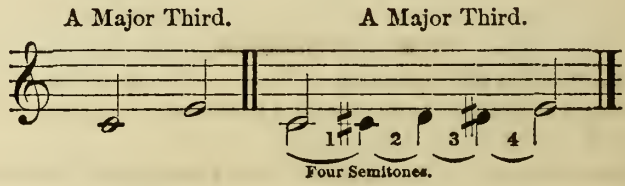
Small notes or GRACE NOTES are often introduced as embellishments; the time of these notes is not considered a portion of the measure, but is taken sometimes from the *previous* note, but most generally from the notes which follow them.

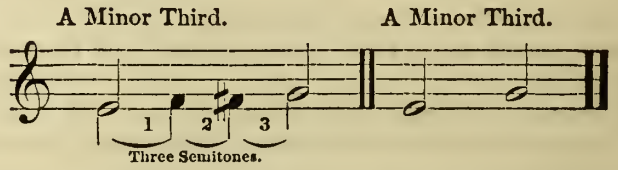
GRACE NOTES.



OF THE SCALES.

There are three kinds of Scales. The DIATONIC, the CHROMATIC, and the ENHARMONIC. The *Diatonic Scale* is a progression of eight notes, proceeding by degrees, including tones and semitones. There are two modes of the Diatonic Scale, viz. The MAJOR and MINOR. Both contain *five tones*, and two semitones in an octave, yet they differ in the distribution of intervals. In the Major mode the semitones occur between the third and fourth, and the seventh and eighth intervals. In the Minor mode they are found between the second and third, and also the seventh and eighth intervals. The seventh, being the leading note, is always raised a semitone by an accidental in the Minor Scale. The surest way of recognizing the difference between the Major and Minor, is by observing the distance from the first to the third note of the scale. In the Major it is four semitones, and in the Minor but three.





The CHROMATIC SCALE moves in semitones, and is represented in ascending with sharps, and in descending with flats.

The ENHARMONIC SCALE occurs when the same sound is represented by different notes, as C♯ and D♭, E♯ and F♮, G♯ and A♭, &c. &c.

WINNER'S

PRIMARY SCHOOL FOR THE FLUTE.

THE POSITION.

Rest the Flute on the lower part of the third joint of the fore-finger of the Left Hand, placing the thumb of the same hand a little below the first hole on the side of your instrument.

Place the thumb of the Right Hand exactly under the fourth hole, and the little finger of the same hand just over the D sharp key, which is situated a little below the sixth hole.

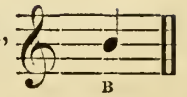
The fingers should be held off the holes, exactly over them, at the distance of not more than half an inch, in order that they may be ready to command, and cover them quickly when required.

Hold the Instrument when placed to the lips in nearly a horizontal position.

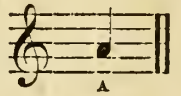
OF TONE.

After acquiring the proper position, turn the Mouth piece a little inwards, holding it steadily against the under lip; afterwards brace the lips so as to leave but a small opening, and blow steadily and gently downward into the Embouchure or Mouth-hole. Gradually increase the force of blowing until you can produce a full round tone, making the sounds as long as possible; after which proceed as follows.

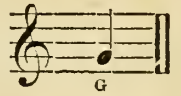
First put down the fore finger of the left hand, and endeavor to sound the note which is B.



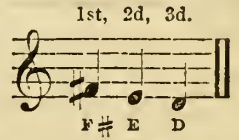
Then put down the second finger of the left hand which will produce the note A.



Then put down the third finger of the same hand and it will produce the note G.



Then follow in the same way with the fingers of the right hand, and they will produce the notes F♯, E and D.



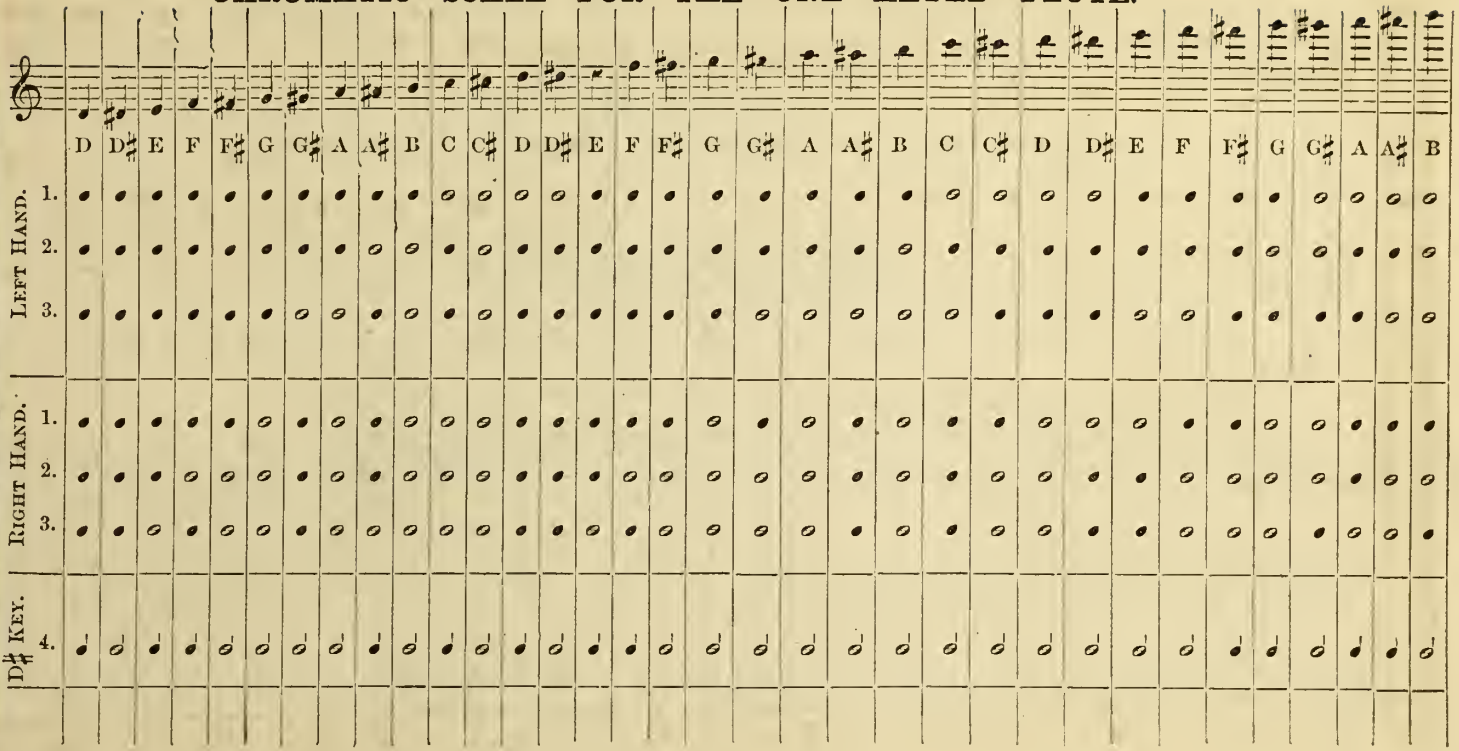
After having practised in this manner for some time, you are prepared to practice the Scales as illustrated on the following pages, which should be rehearsed frequently, ascending and descending.

SCALE FOR THE SINGLE KEYED FLUTE.

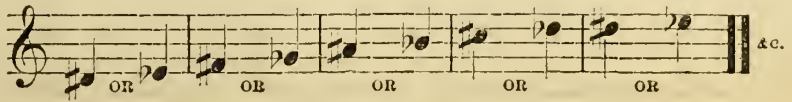
The six cyphers below the gamut indicate the six holes of the Flute, and the squares denote the keys. The white cyphers and squares indicate that the holes are to be left open, and the black ones when they are to be closed.

To produce a soft, clear tone in the upper notes, the lip must cover about three parts of the mouth-hole, and be hardened by the pressure of the flute ;—but here the upper lip must project, and the soft or interior part only come in contact with the lower lip. The embouchure must be proportionately small with the reduced size of the mouth-hole, and the breath forming a line nearly horizontal. There is a soft, mellow, and delicious quality of tone to be produced in the lower octave of the flute, by forming the embouchure of the soft internal portions of the lips ; it is totally free from reediness, and in some degree resembles the most subdued tones of the Clarionet. The muscles of the face and lips must be relaxed, and the mouth-hole about one third covered, and brought exactly opposite the embouchure, to receive the column of air, which must be impelled into the flute with moderate force.

CHROMATIC SCALE FOR THE ONE KEYED FLUTE.

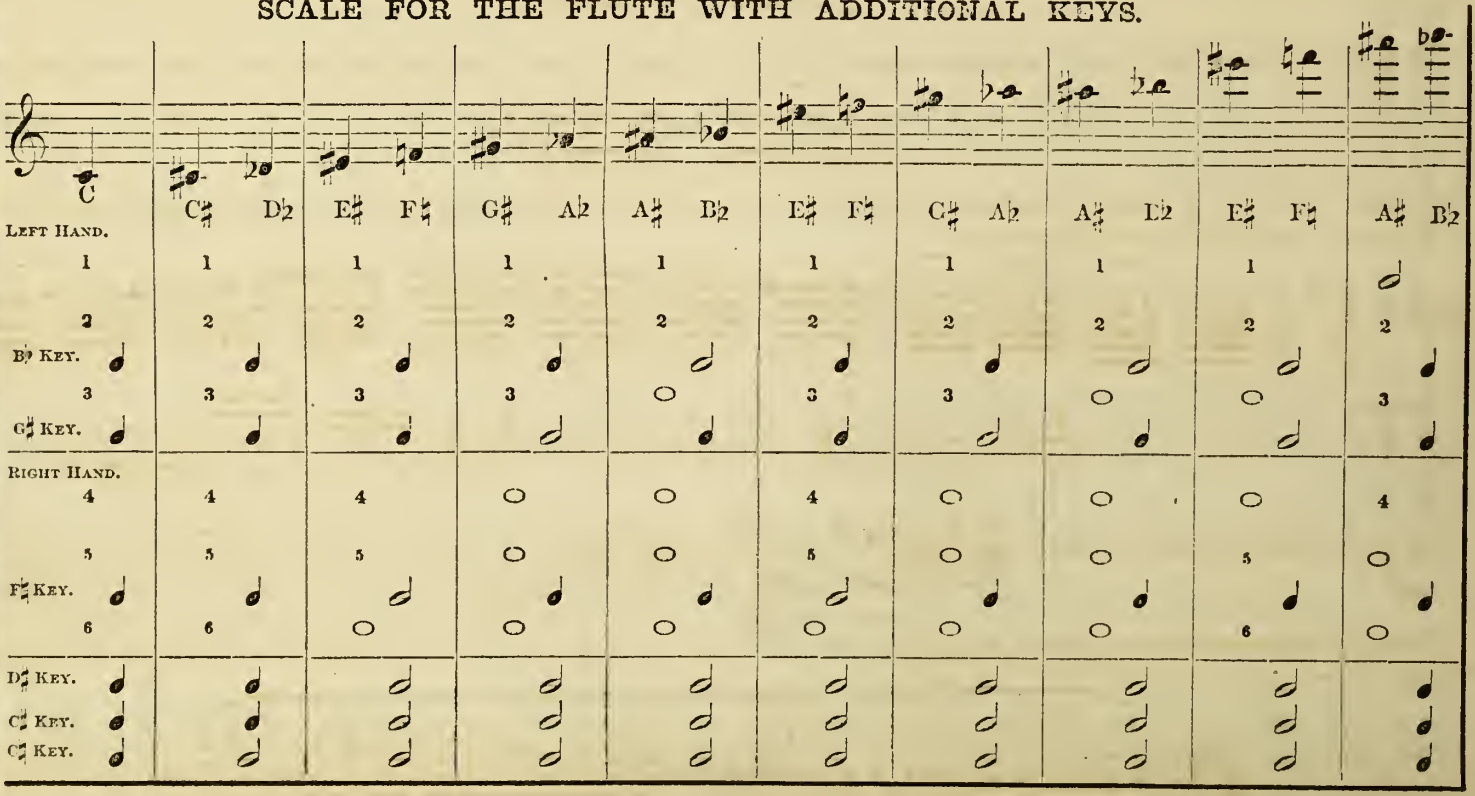


Let it be observed that any note made *sharp*, is the same as the following one made *flat*, thus :—



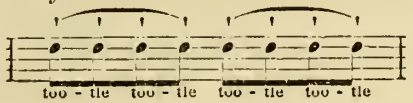
Although the Flute with one key has all the semitones, as already explained, yet, to render the instrument more perfect, other keys have been added, termed "additional keys," a scale of which is given below. When the Flute has but four keys, the long keys of the scale are of course omitted.

SCALE FOR THE FLUTE WITH ADDITIONAL KEYS.

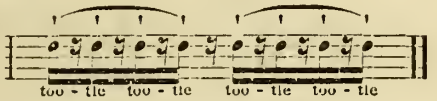


DOUBLE TONGUEING.

Double Tongueing is produced by pronouncing the syllable *Too*, or *Too-tle*, or *tootle* tootle, according to the various characters of Time. This articulation must be first attempted on one note only.

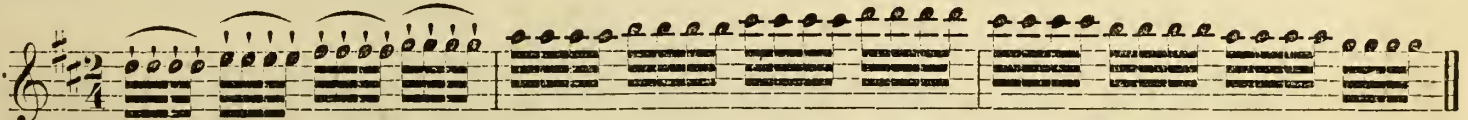


When this is accomplished, let the next consideration be to detach the notes as much as possible, playing them as if written thus:—

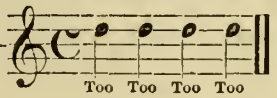


The upper octave will be found more difficult; and if the pupil does not blow firmly and continue the tone during the action of the tongue, every second note will become the octave below.

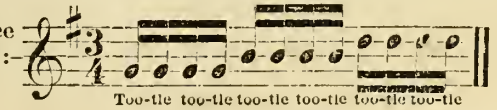
EXERCISE.



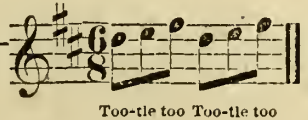
Pronounce *Too* when the music is slow, and not slurred. Thus:—



When quick pronounce the word *Tootle*. Thus:—

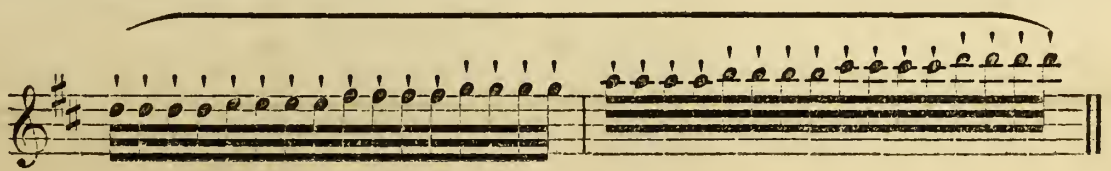


In triplets pronounce *Tootle-too*, thus:—



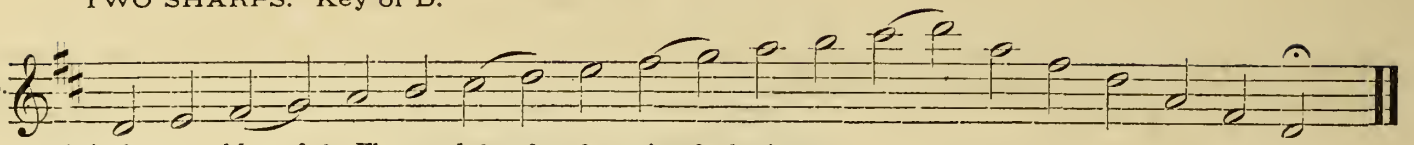
or

Although exercises are written in groups of four notes, to more readily distinguish the time, they should be played perfectly even as if written thus:—



TWO SHARPS. Key of D.

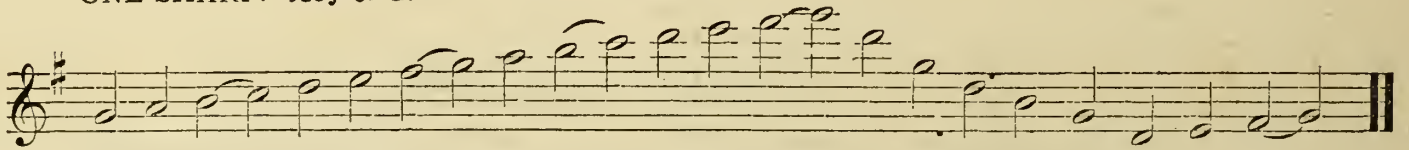
F and C are made sharp.



This is the natural key of the Flute, and therefore the easiest for beginners.

ONE SHARP. Key of G.

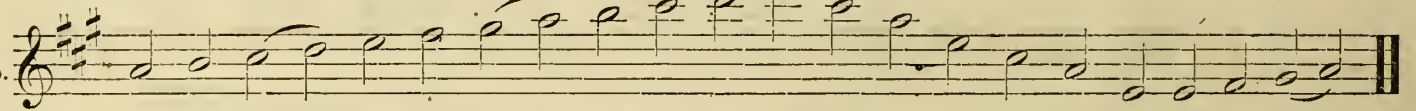
C is made Natural



This scale is fingered precisely as the scale of D, with the exception of the note C, which is made Natural.

THREE SHARPS. Key of A.

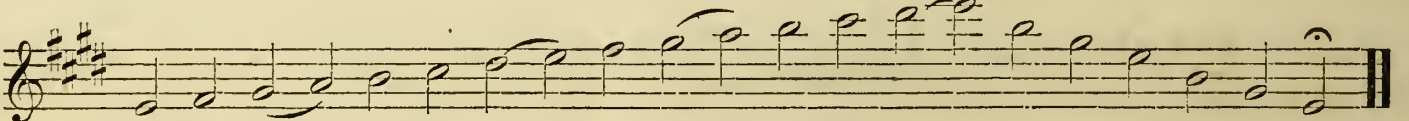
F, C and G are made sharp.



This scale is fingered precisely as the scale of D, with the exception of G, which is made Sharp.

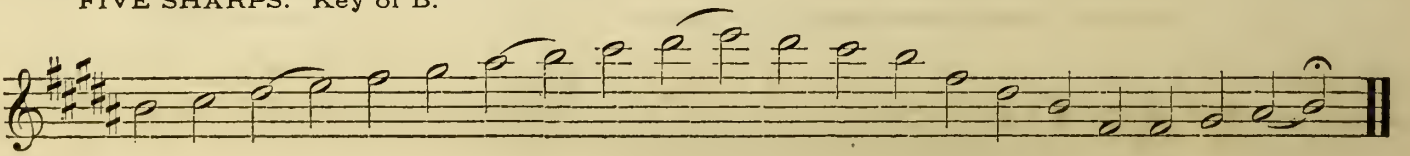
FOUR SHARPS. Key of E.

F, C, G and D are made sharp.



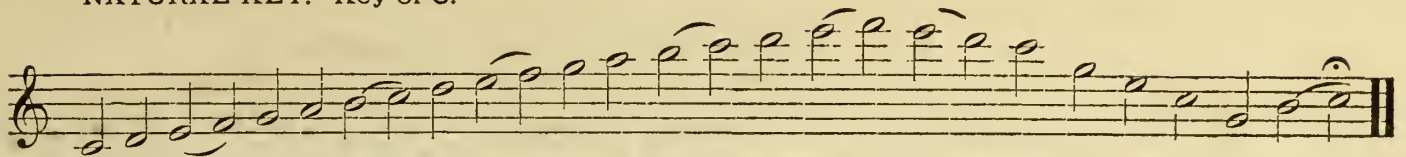
FIVE SHARPS. Key of B.

F, C, G, D and A are made sharp.



NATURAL KEY. Key of C.

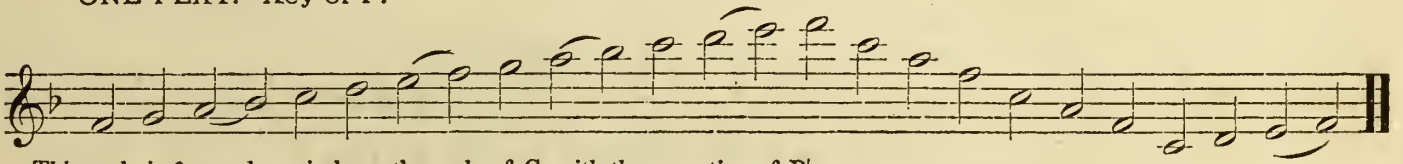
Every note is made Natural.



This scale is fingered as the scale of G, or one sharp, with the exception of F, which is Natural.

ONE FLAT. Key of F.

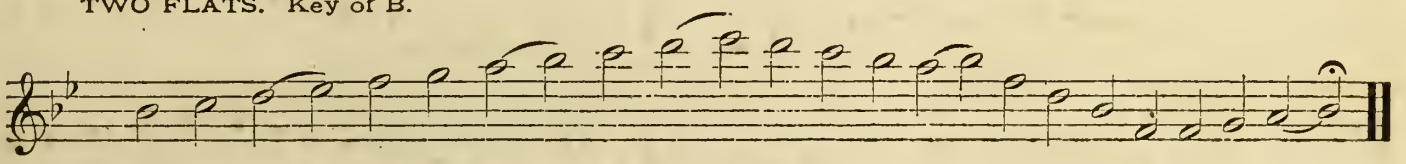
B is made flat.



This scale is fingered precisely as the scale of C, with the exception of B♭.

TWO FLATS. Key of B.

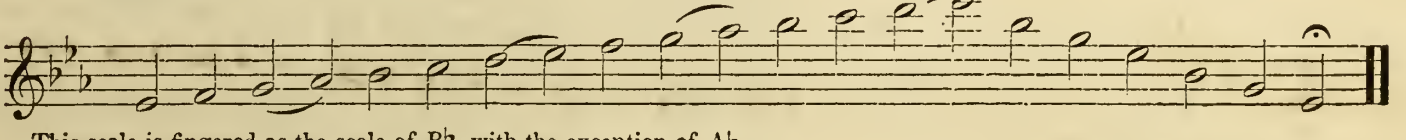
B and E are made flat.



This scale is fingered precisely as the scale of F, with the exception of E♭.

THREE FLATS. Key of E.

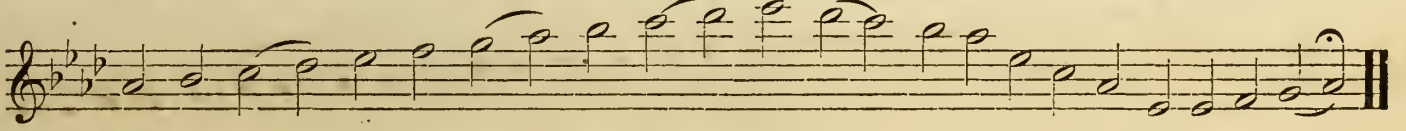
B, E and A are made flat.



This scale is fingered as the scale of B♭, with the exception of A♭.

FOUR FLATS. Key of A♭.

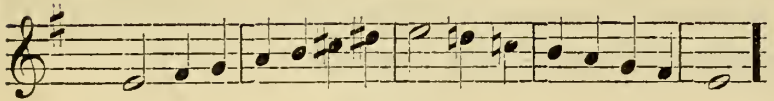
B, E, A and D are made flat.



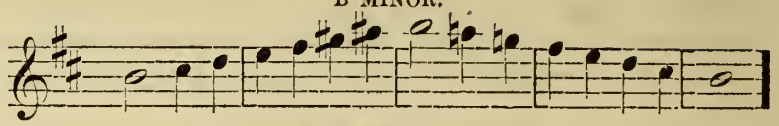
The relative minor of a major key has the same number of sharps or flats, and is found one minor third below the key-note.

THE MINOR SCALES WITH SHARPS.

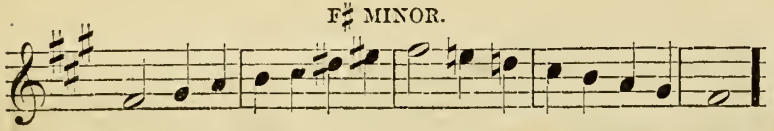
E MINOR.



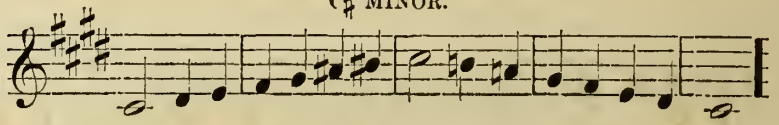
B MINOR.



F♯ MINOR.

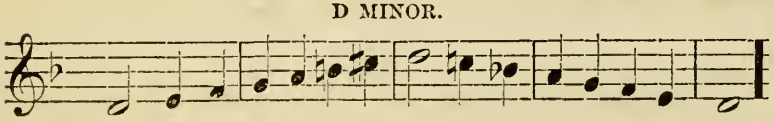


C♯ MINOR.

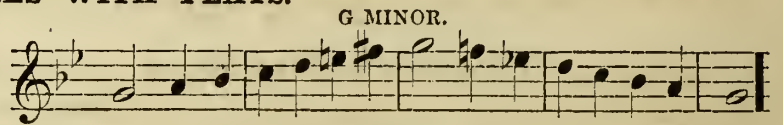


THE MINOR SCALES WITH FLATS.

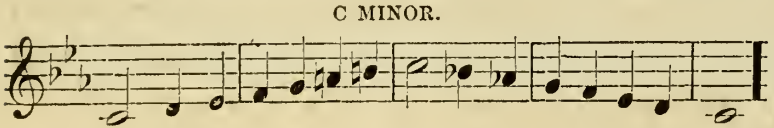
D MINOR.



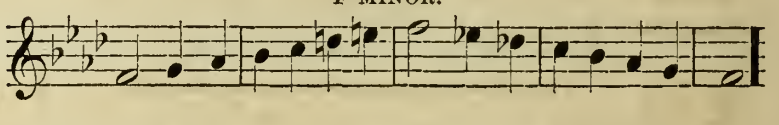
G MINOR.



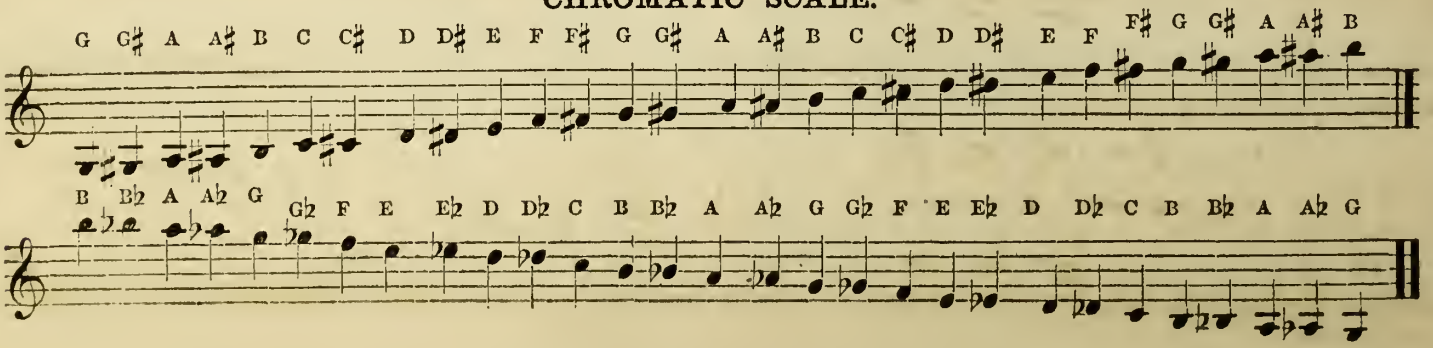
C MINOR.



F MINOR.



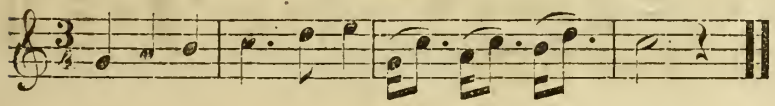
CHROMATIC SCALE.



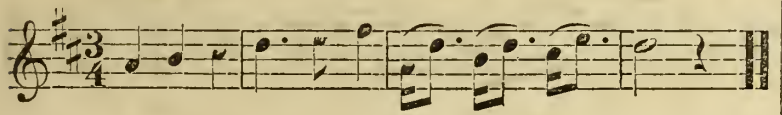
OF TRANSPOSITION.

The changing of a melody from one key to another is called Transposition. The simplest way of transposing is, first to notice the key-note of the piece to be transposed, and then to raise or lower every note of the composition, just such an interval as the new key note may be from the one which we already have.

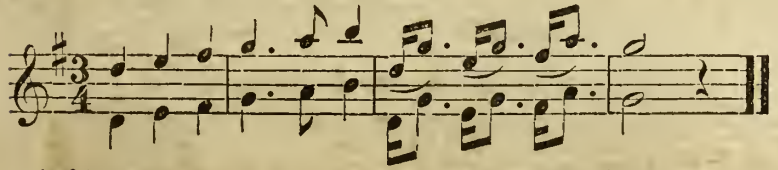
For Example.—We have the following melody, "Robin Adair," the key-note of which is C, which is the best key for the Voice, Cornet, or Accordeon.



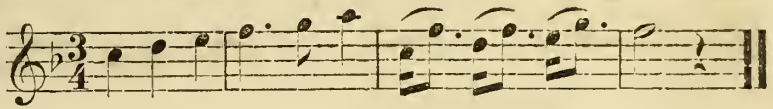
Now if we wish to transpose this to a sharp key, say the key of D, which has the signature of two sharps, we raise every note one interval, (D being one note higher than C,) and it will answer better for the Violin or Flute, thus :—



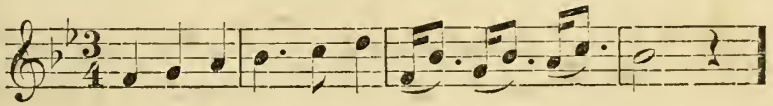
If it would be preferred in one sharp or G, we would then raise it a fifth above C, or a fourth below, thus :—



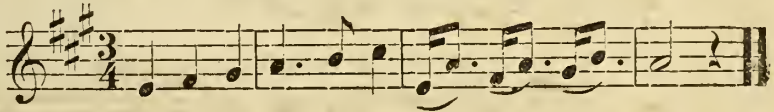
Now we have the air in G, one sharp, if we wish it in one flat, which is the key of F, we have only to write it one note lower, which is the relative distance of F from G, thus :—



If we desire it in B♭ (Two Flats) we have only to lower it one interval from C, the original key, which is that distance from the key-note.



If we desire it in A, (Three Sharps) we lower it one note from B♭, thus :—



And by proceeding in this manner it can be transposed into any key from one to six sharps or flats, making it higher or lower to suit any voice or Instrument.

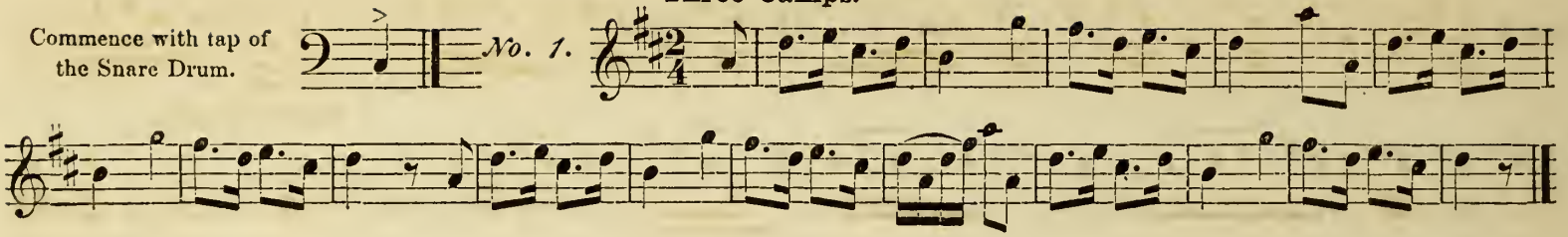
POTOMAC REVEILLE.

By Wm. G. Stevenson.

Commence with tap of the Snare Drum.

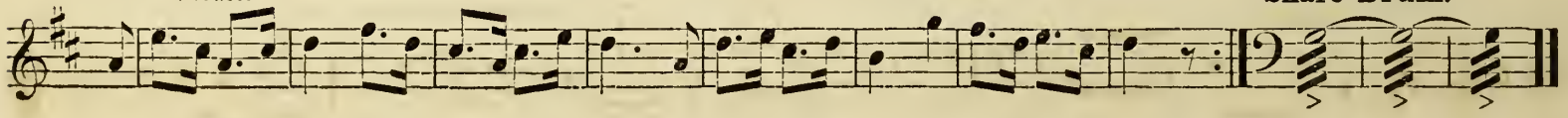
Three Camps.

No. 1.



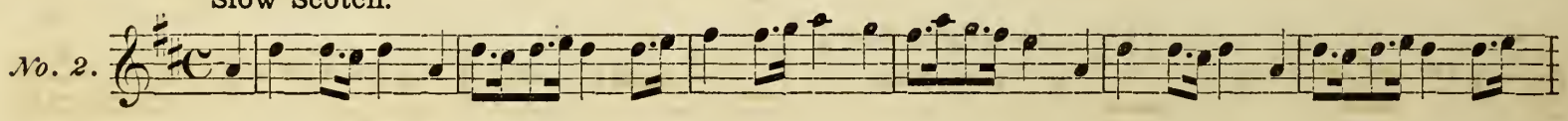
Allo. Vivace.

Snare Drum.

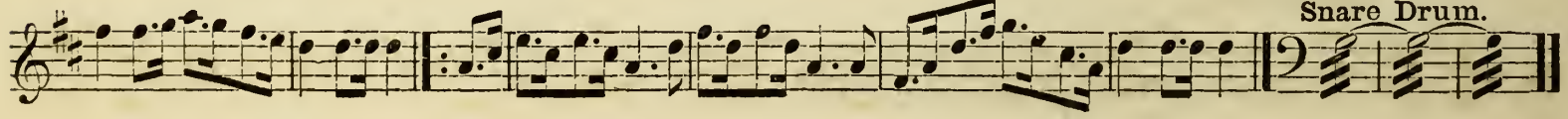


Slow Scotch.

No. 2.

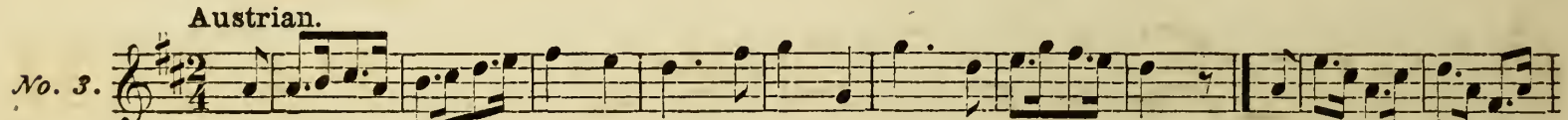


Snare Drum.

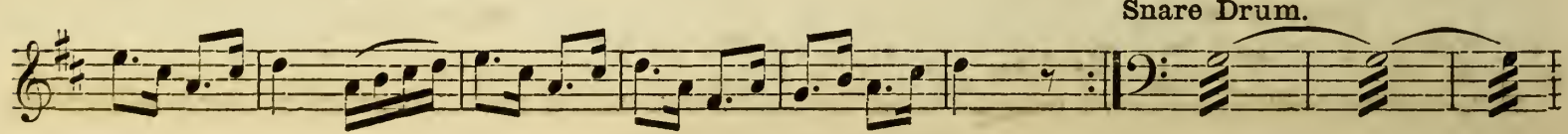


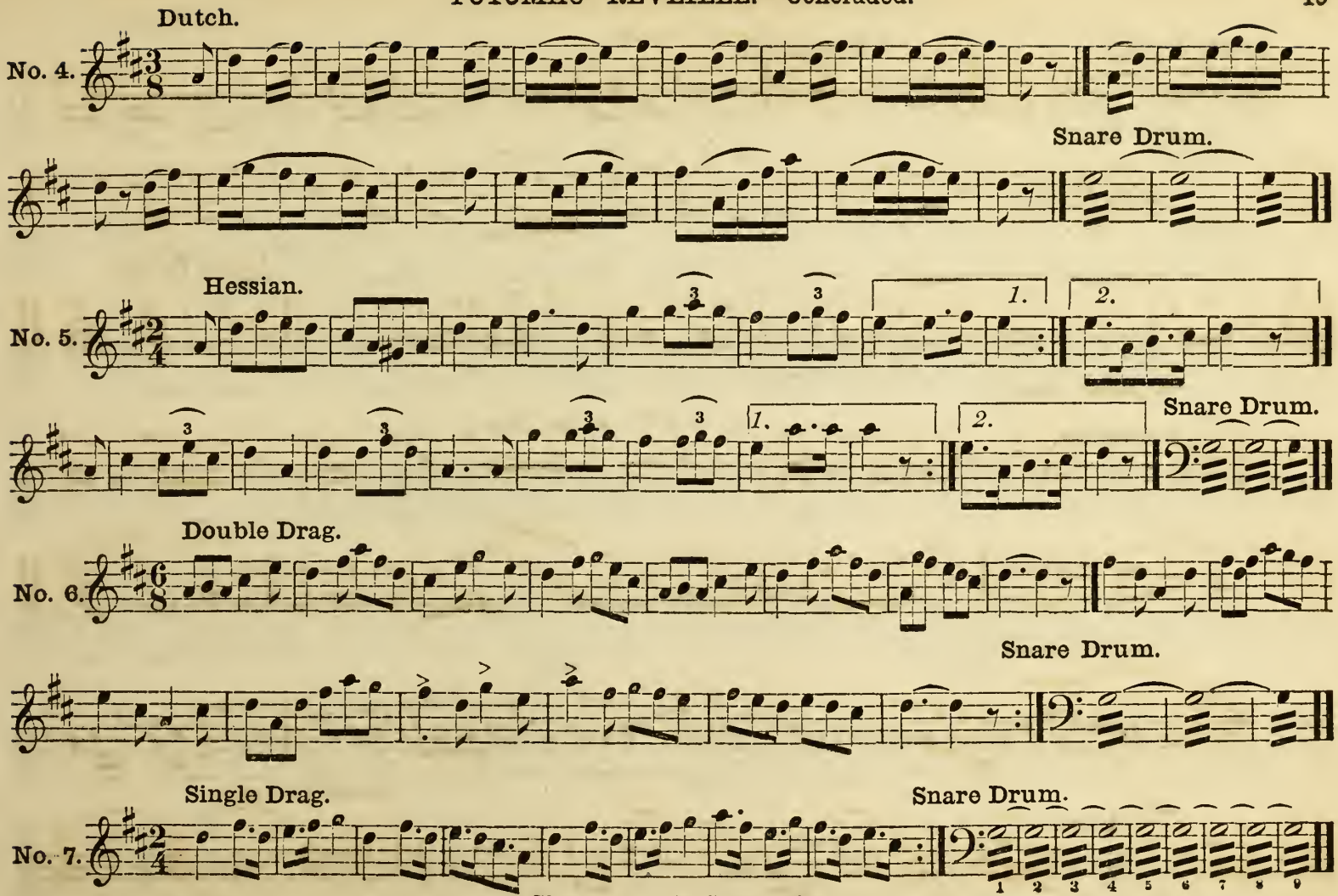
Austrian.

No. 3.

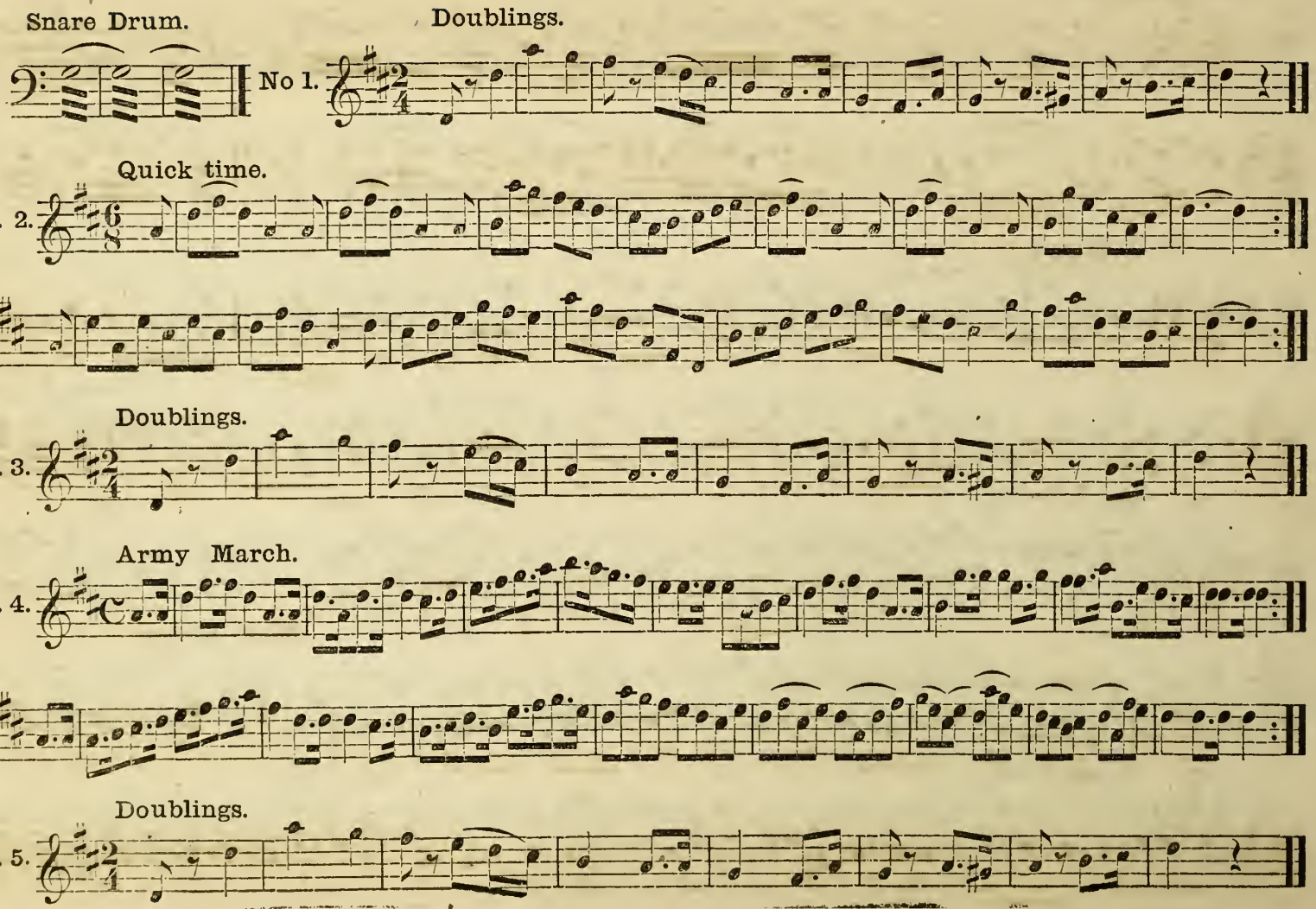


Snare Drum.



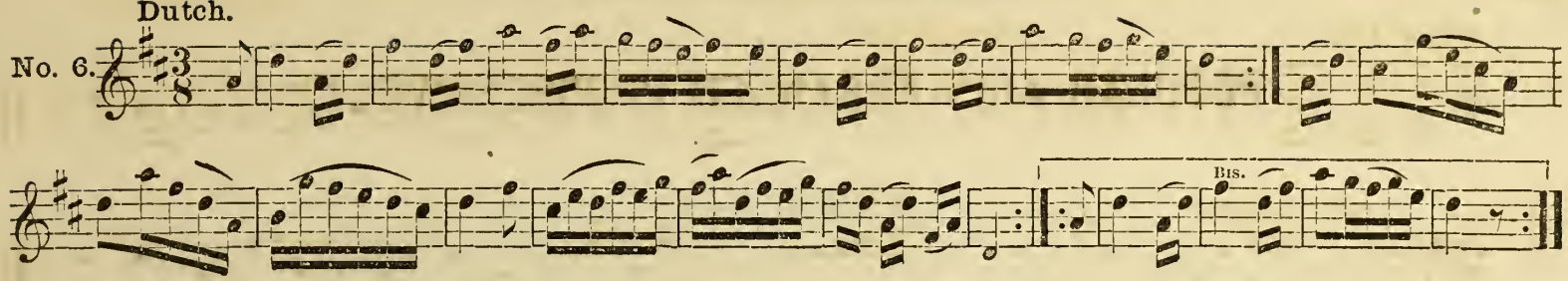


Play No. 1. as D. C. for finale.


Snare Drum.
Doublings.
No 1.
Quick time.
No. 2.
Doublings.
No. 3.
Army March.
No. 4.
Doublings.
No. 5.

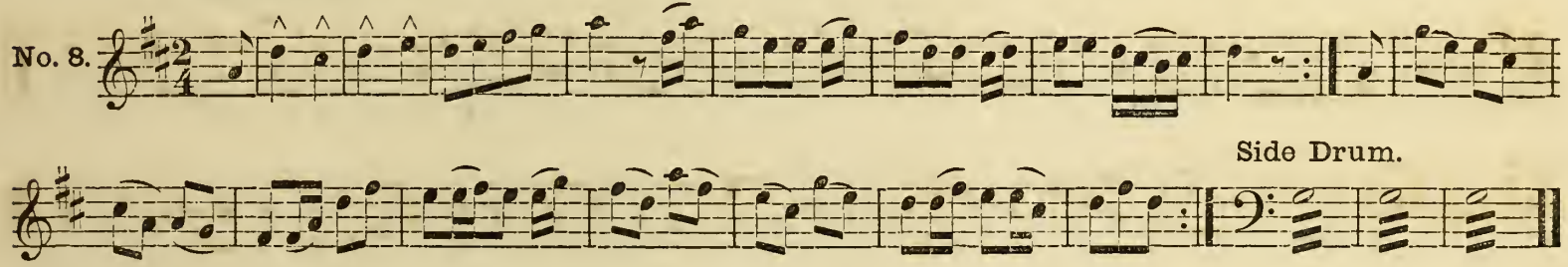
Dutch.

No. 6.



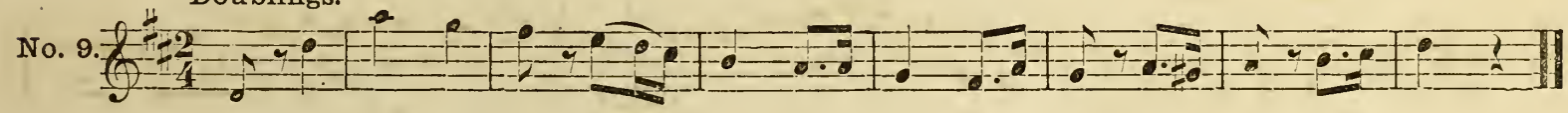
No. 7. Repeat Doublings.
Quick time.

No. 8.



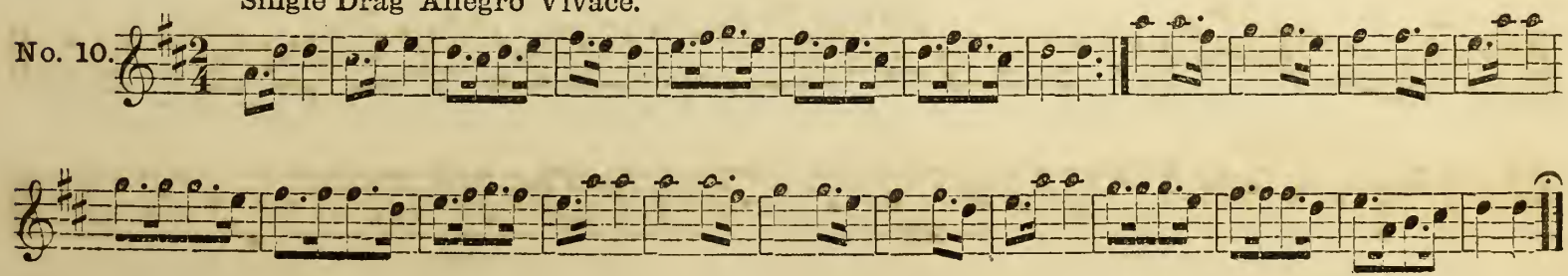
Doublings.

No. 9.



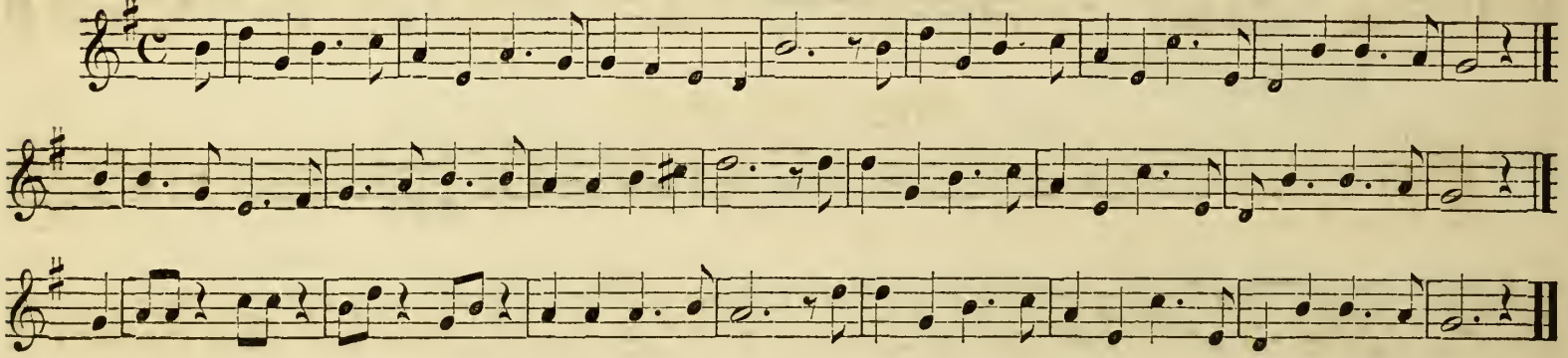
Single Drag Allegro Vivace.

No. 10.

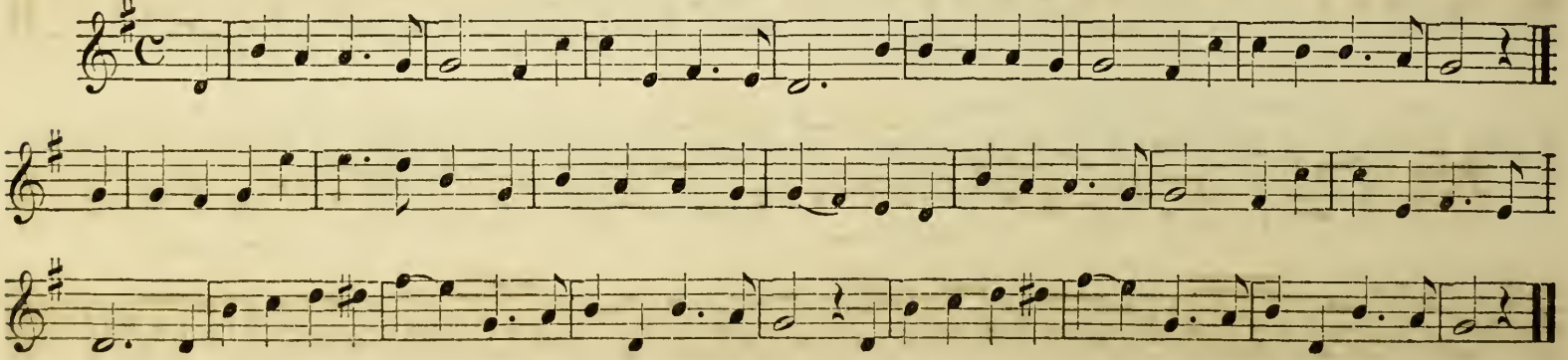


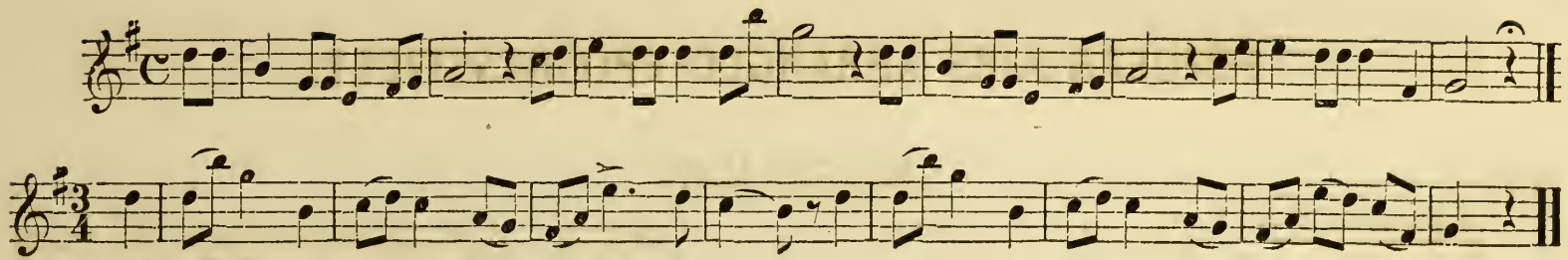
POPULAR AIRS ARRANGED PROGRESSIVELY.

MAGGIE MAY.

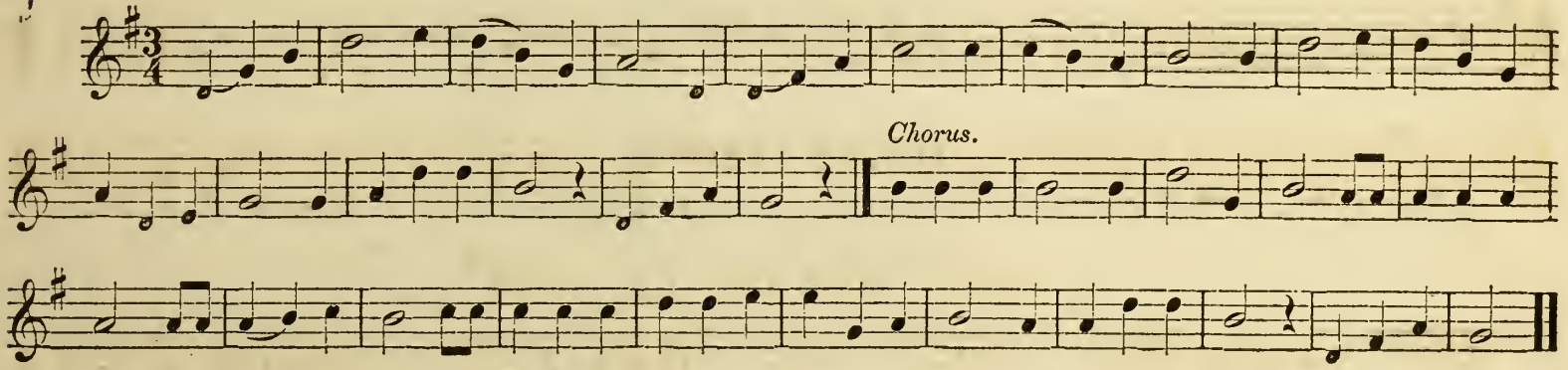


I CANNOT SING THE OLD SONGS.

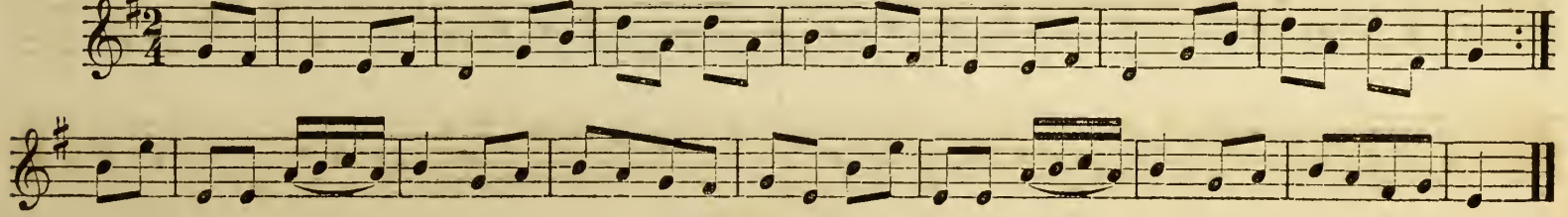




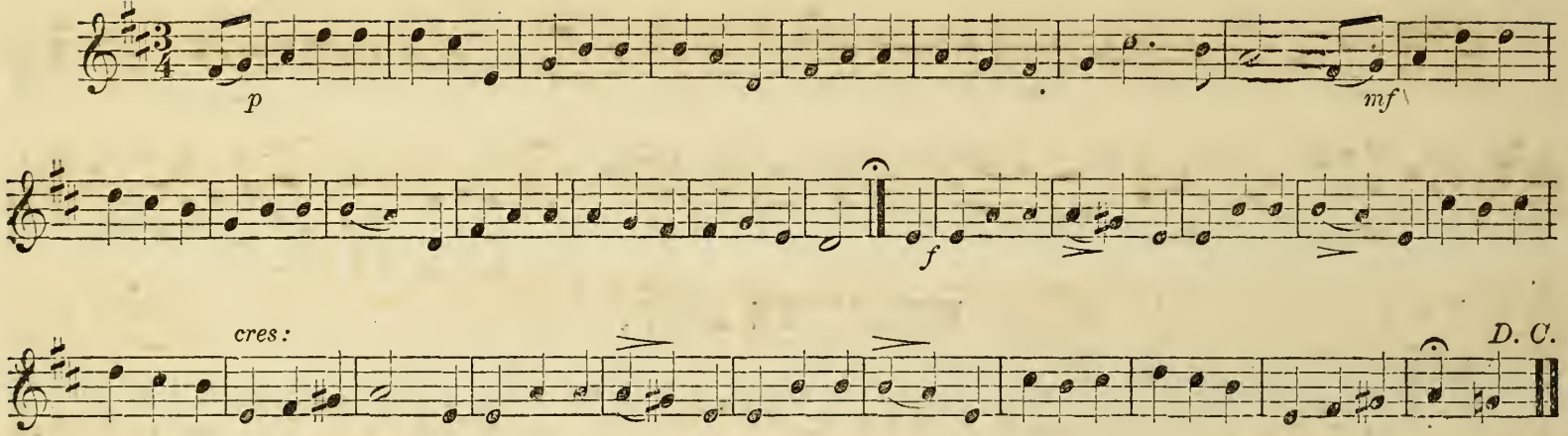
UNDER THE SNOW.



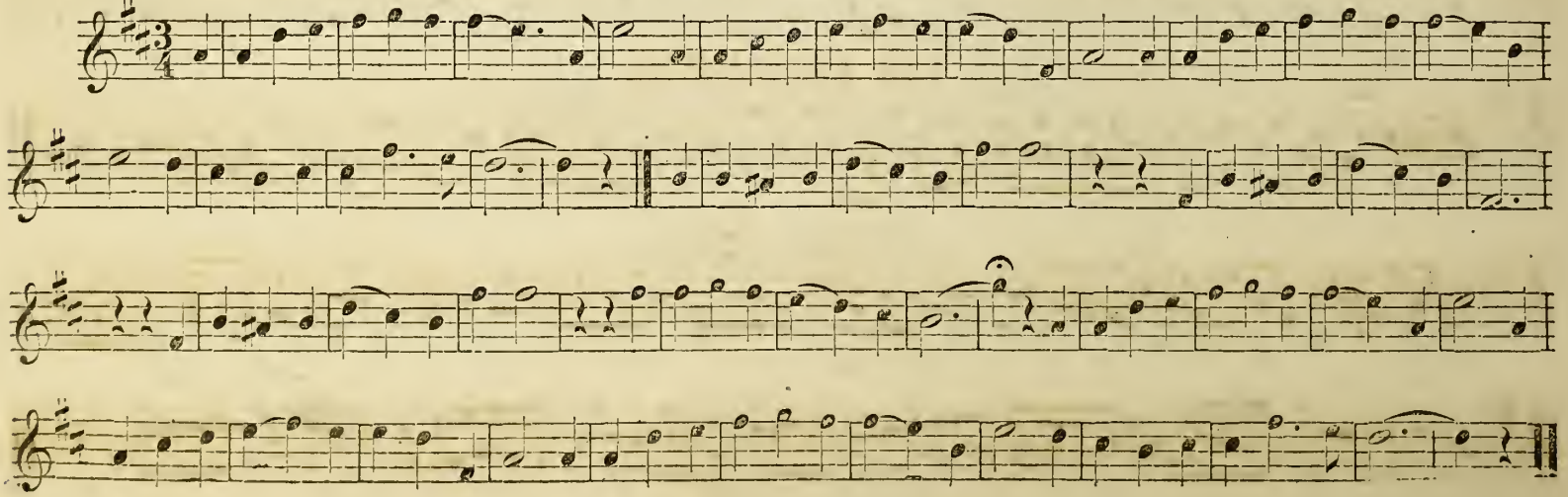
CAN-CAN DANCE.

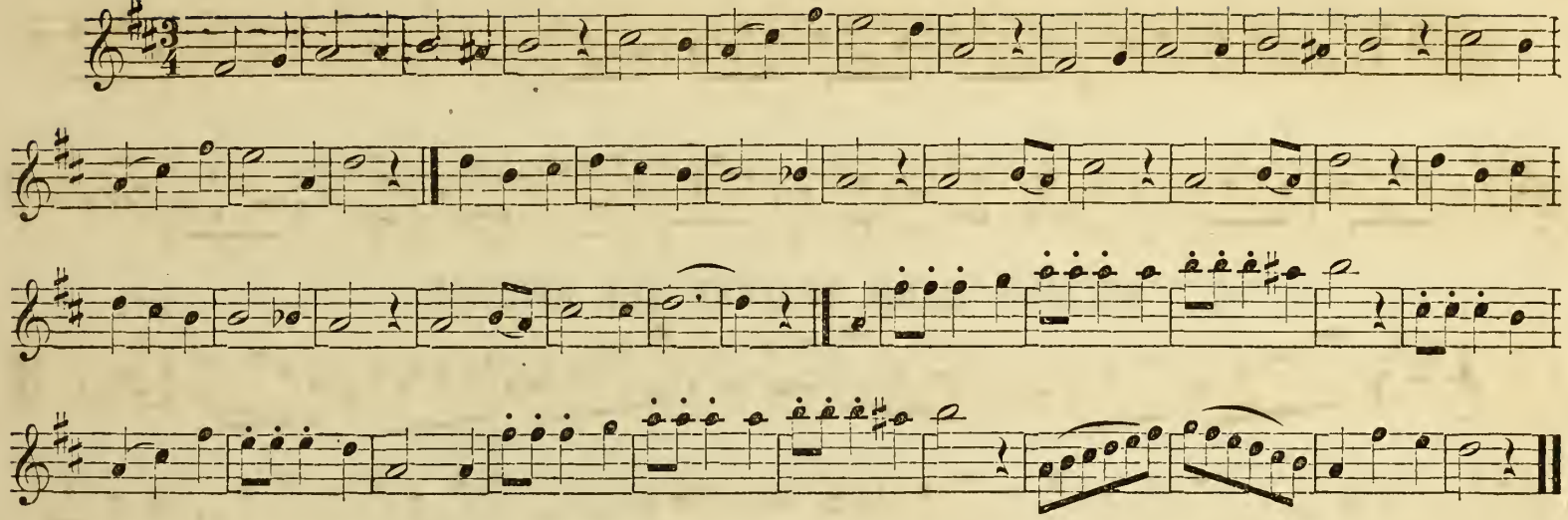


THE FISHERMAN'S DAUGHTER.

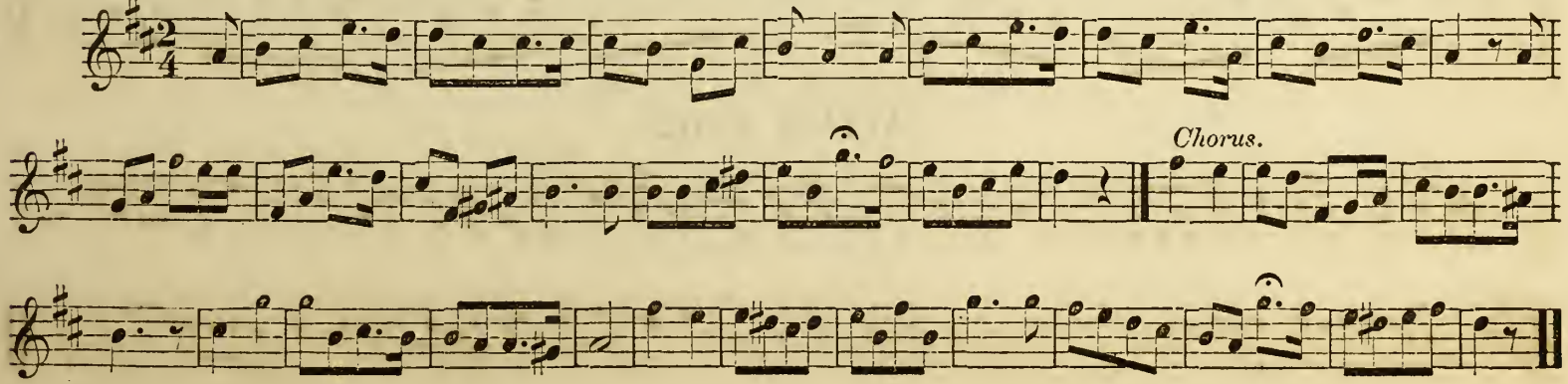


FLYING TRAPEZE.

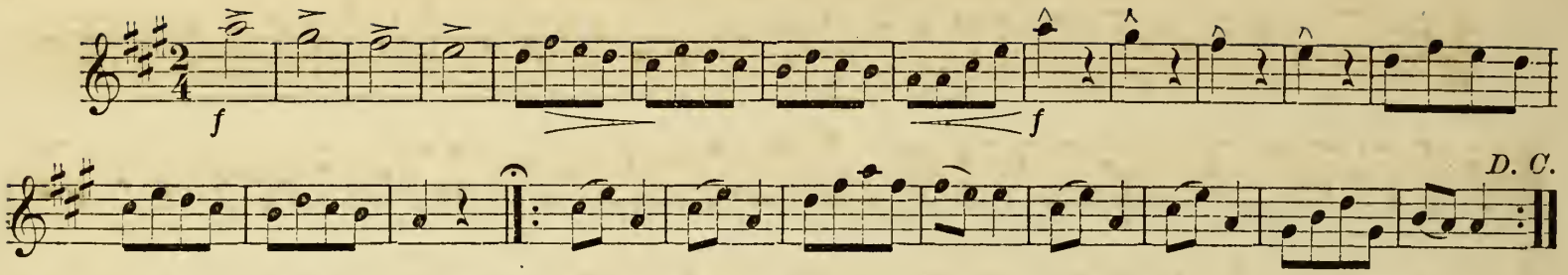




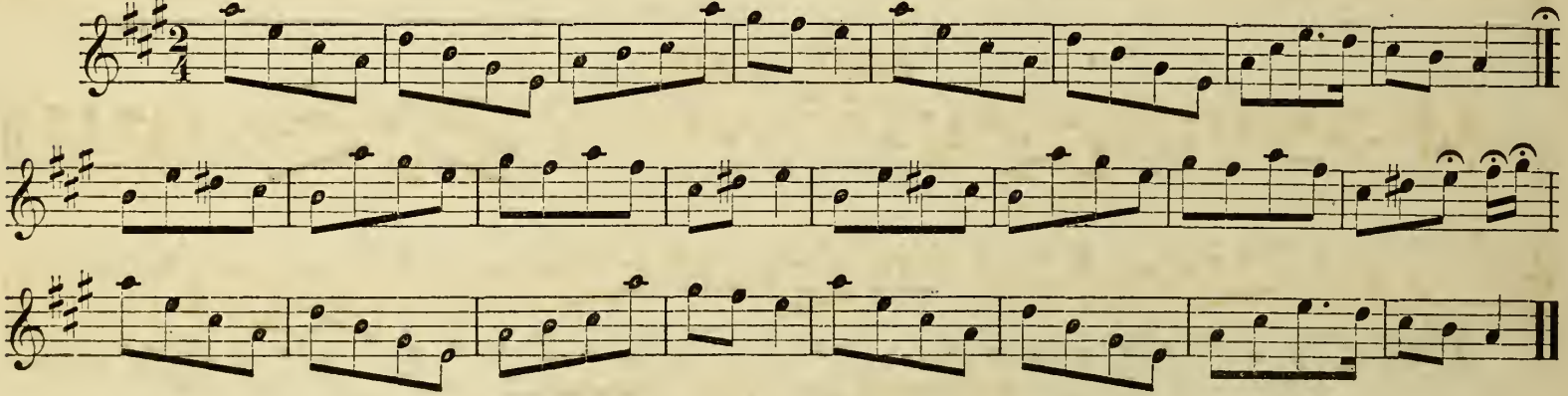
PAR EXCELLENCE.



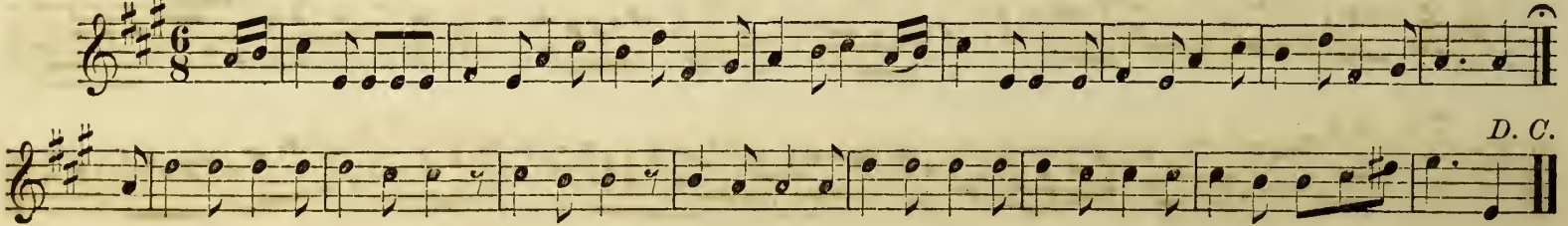
DANISH AIR.

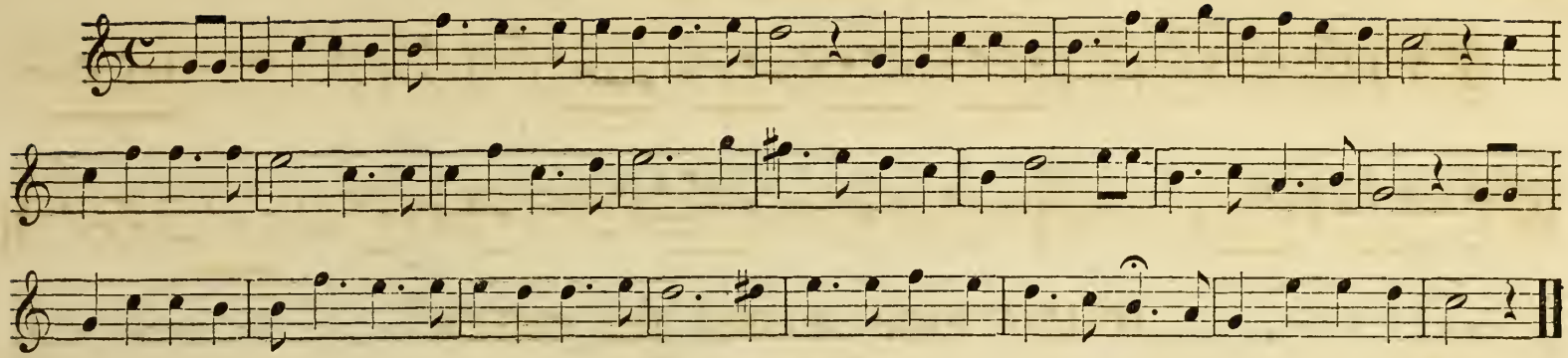


PULLING HARD AGAINST THE STREAM.

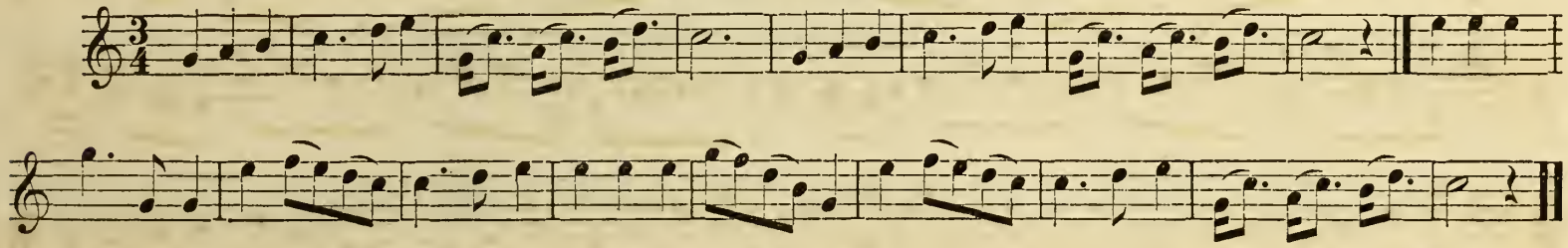


CAPTAIN JINKS.

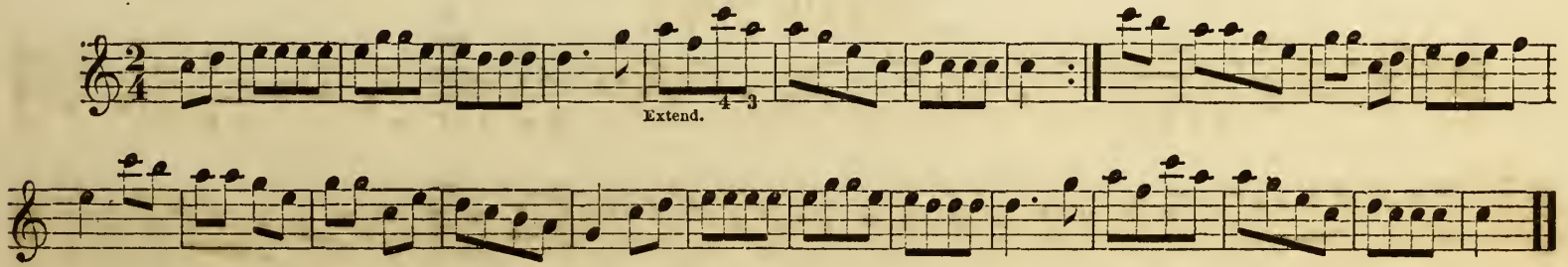




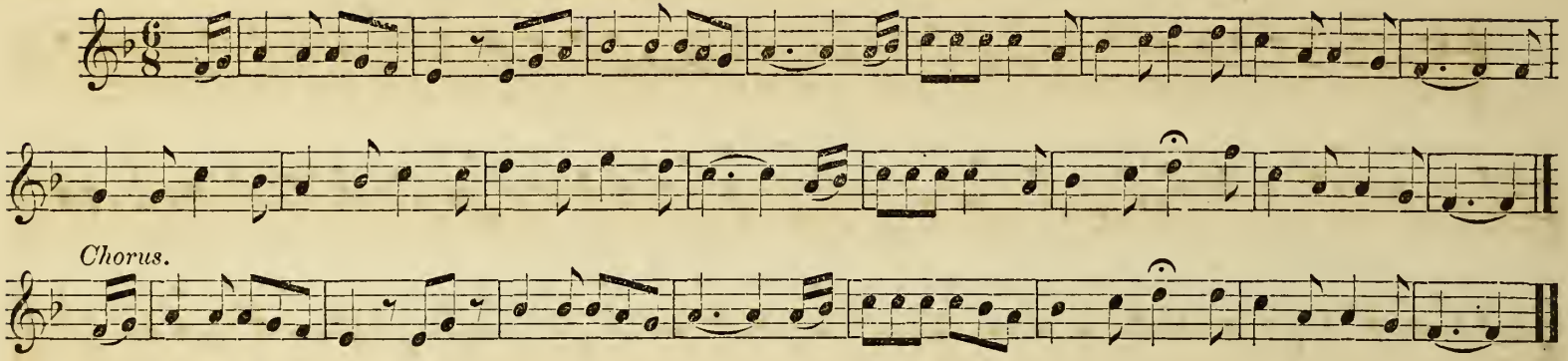
ROBIN ADAIR.



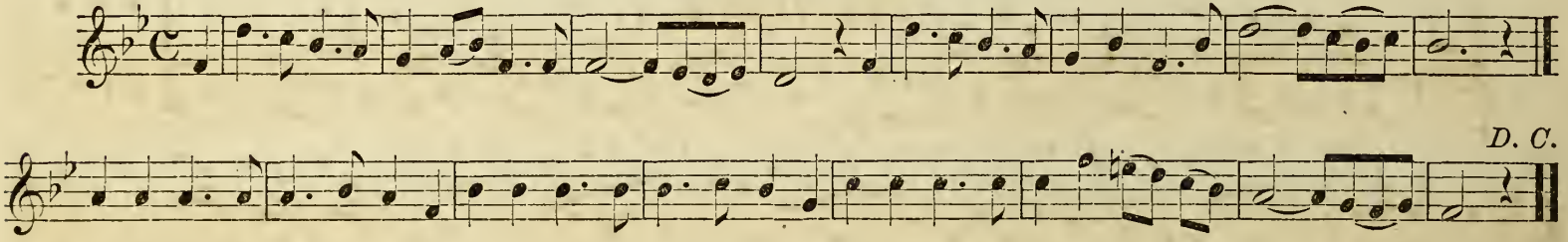
WEARING OF THE GREEN.



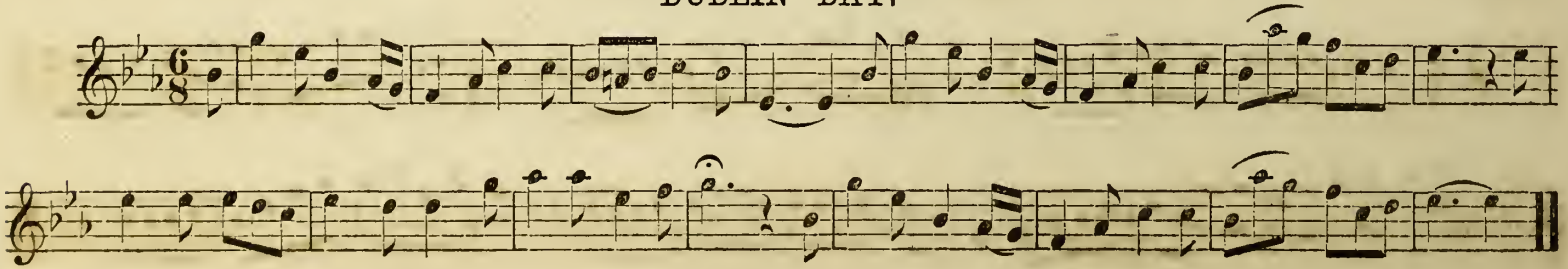
DON'T BE SORROWFUL DARLING.

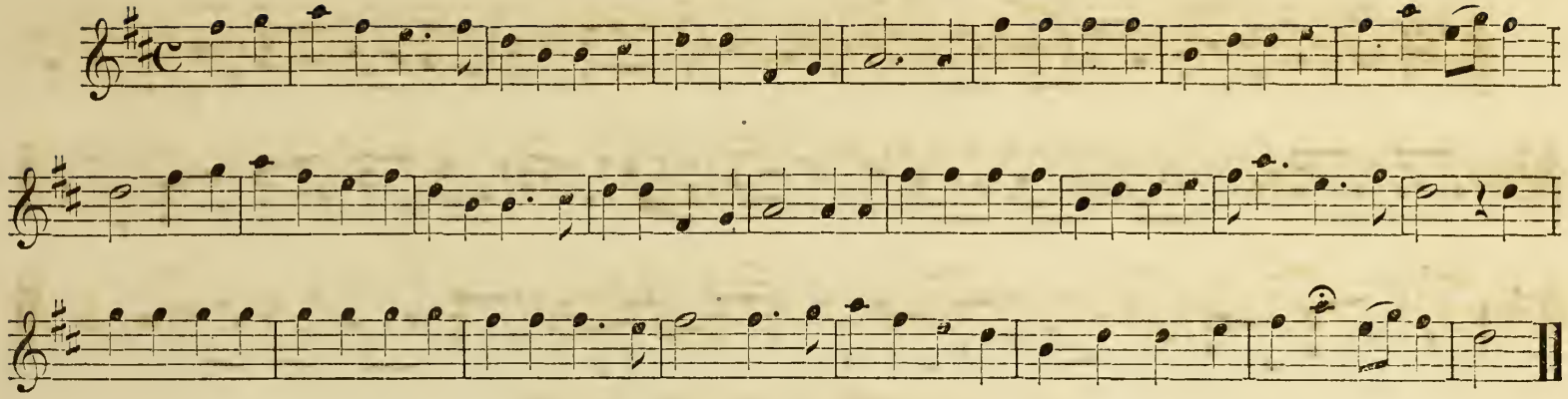


THE DEAREST SPOT OF EARTH.

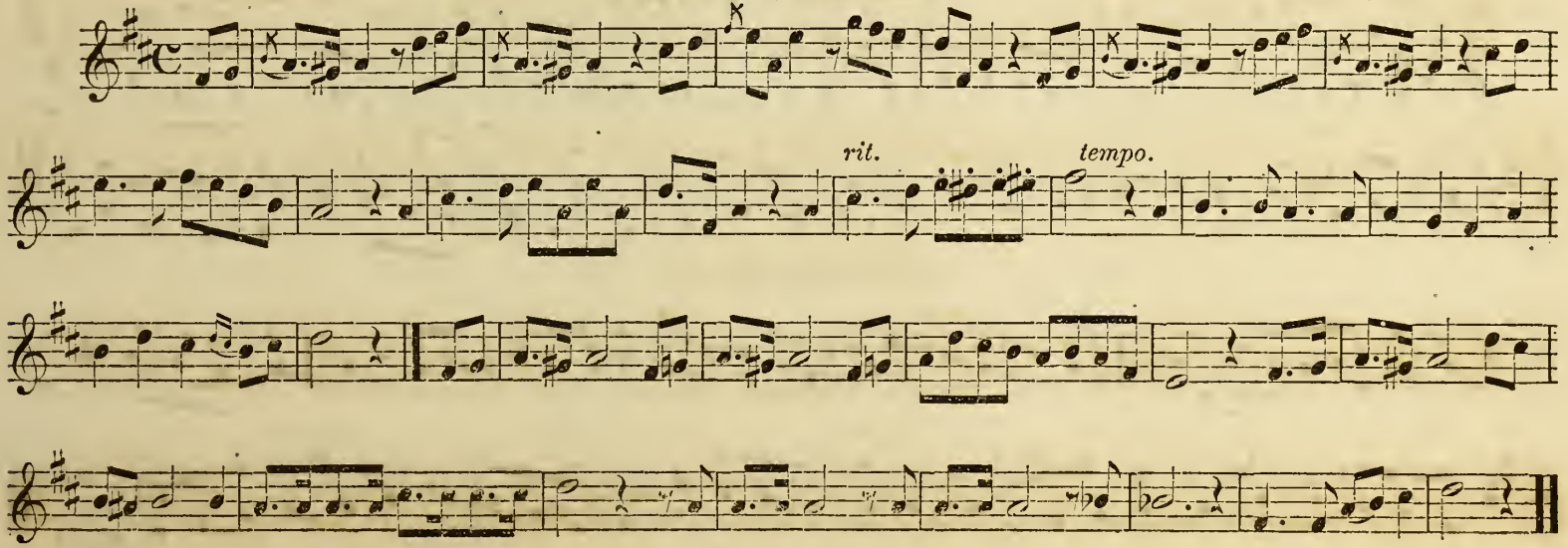


DUBLIN BAY.

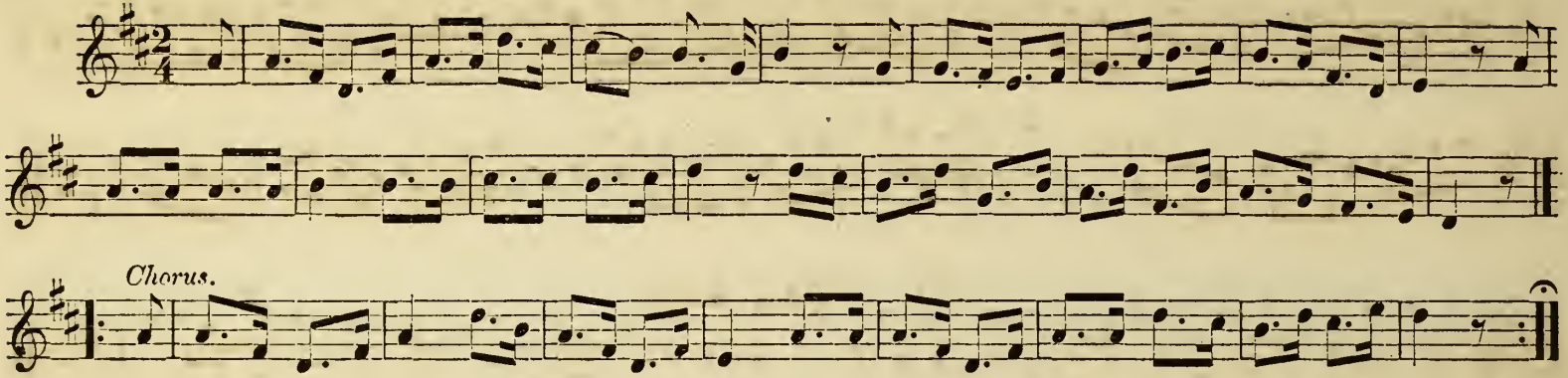




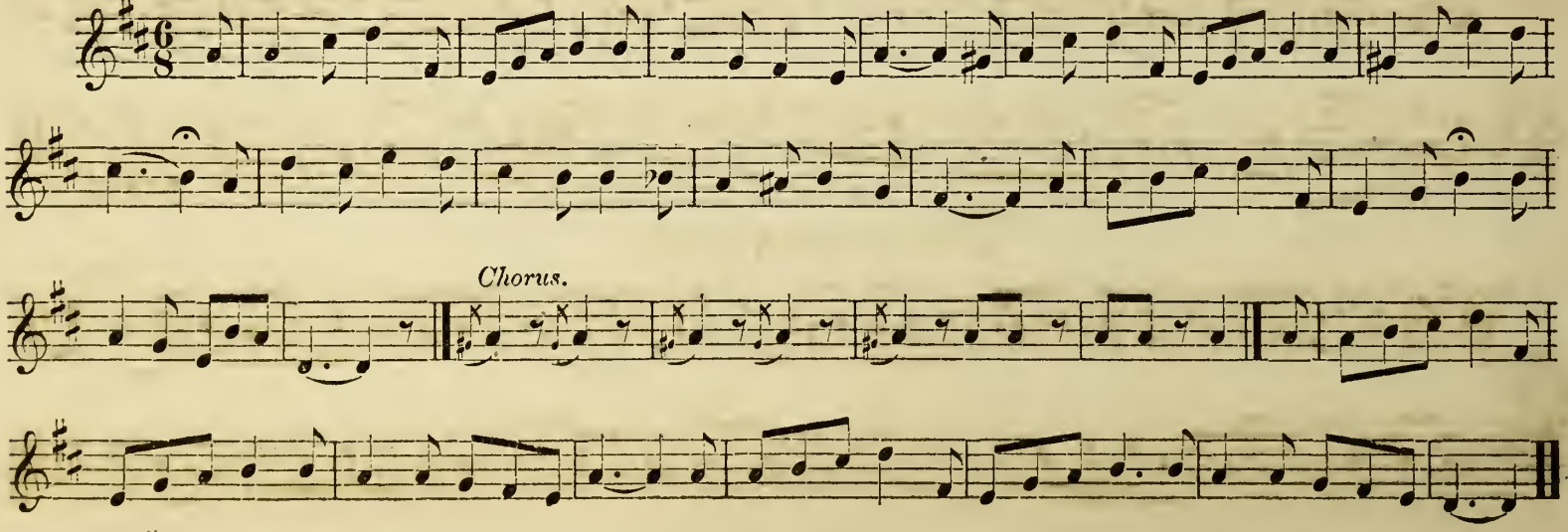
EVANGELINE.



IT'S NICE TO BE A FATHER.

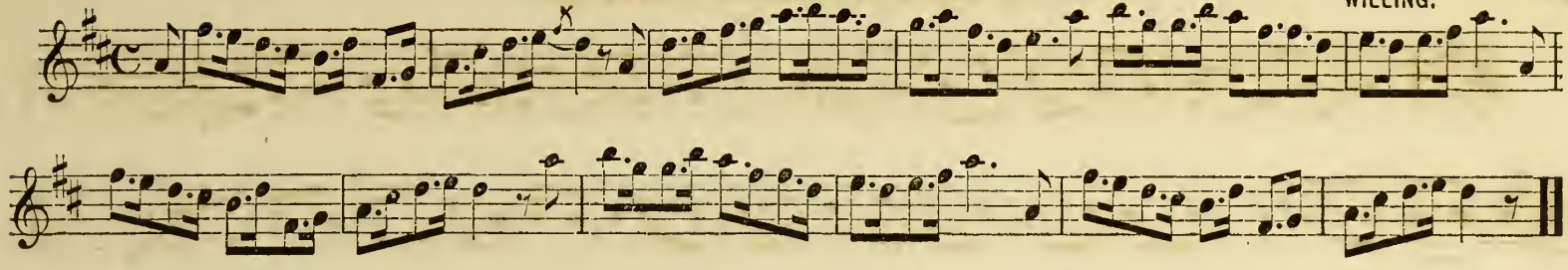


RACKETTY JACK.

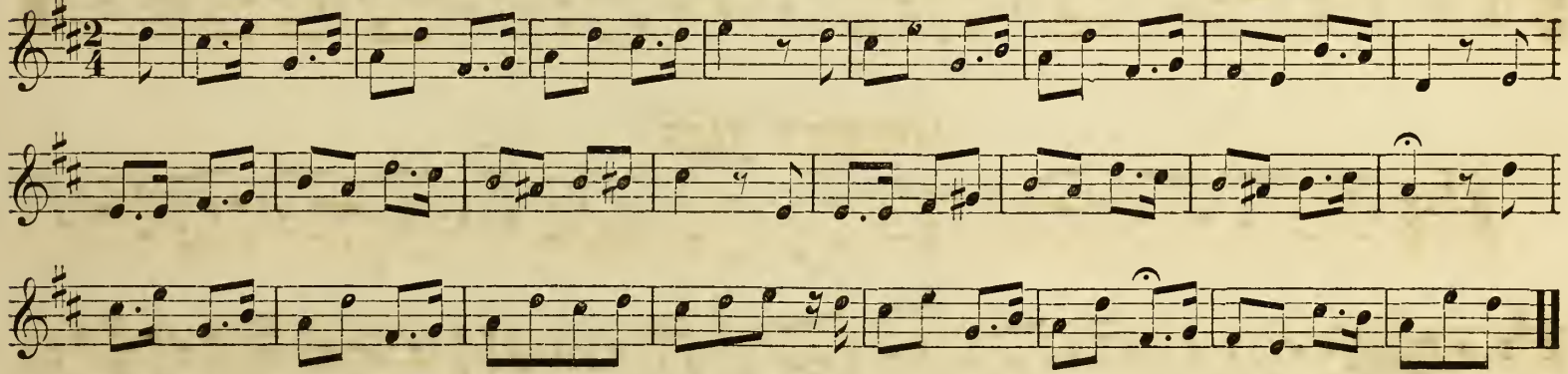


TWENTY YEARS AGO.

WILLING.

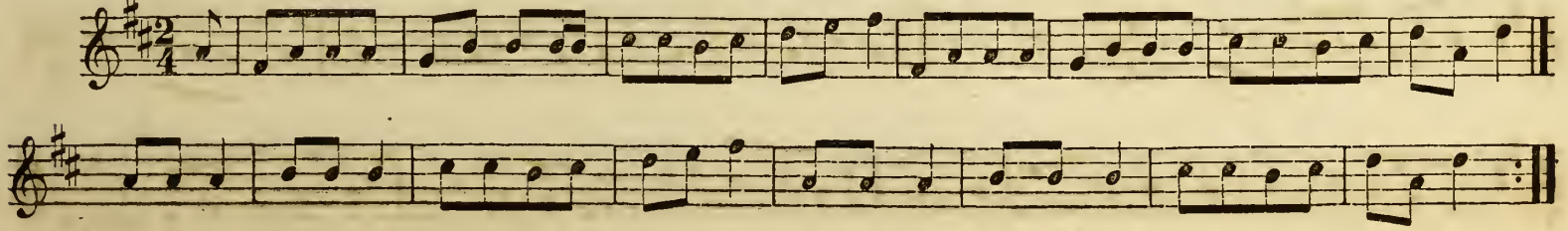


THE ROMAN FALL.

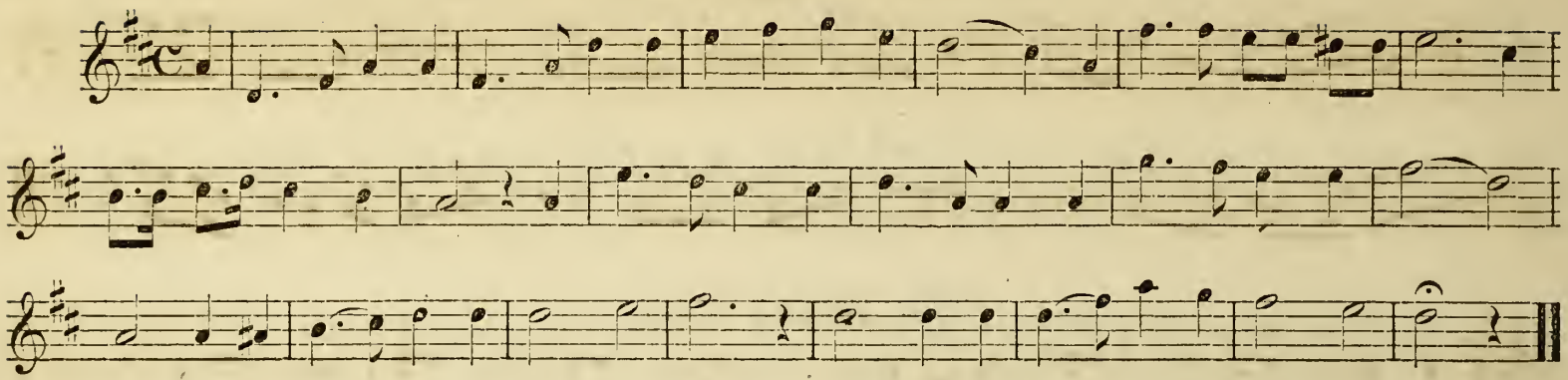


LITTLE BROWN JUG.

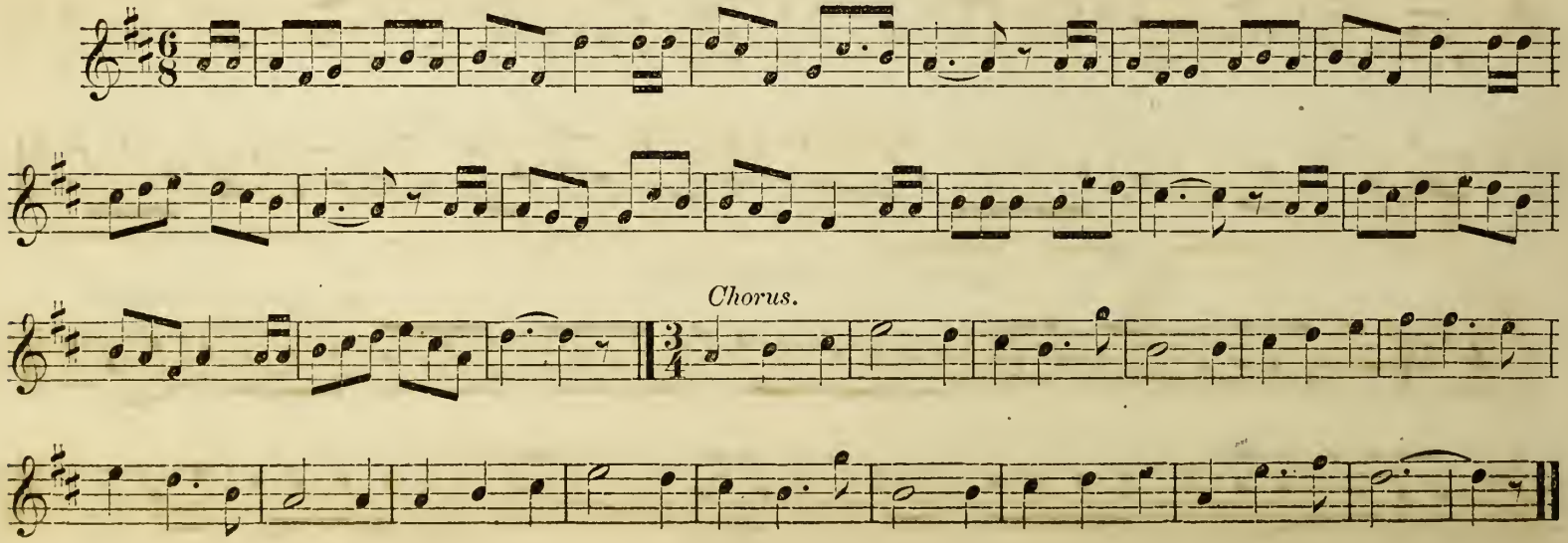
By permission of J. E. WINNER.

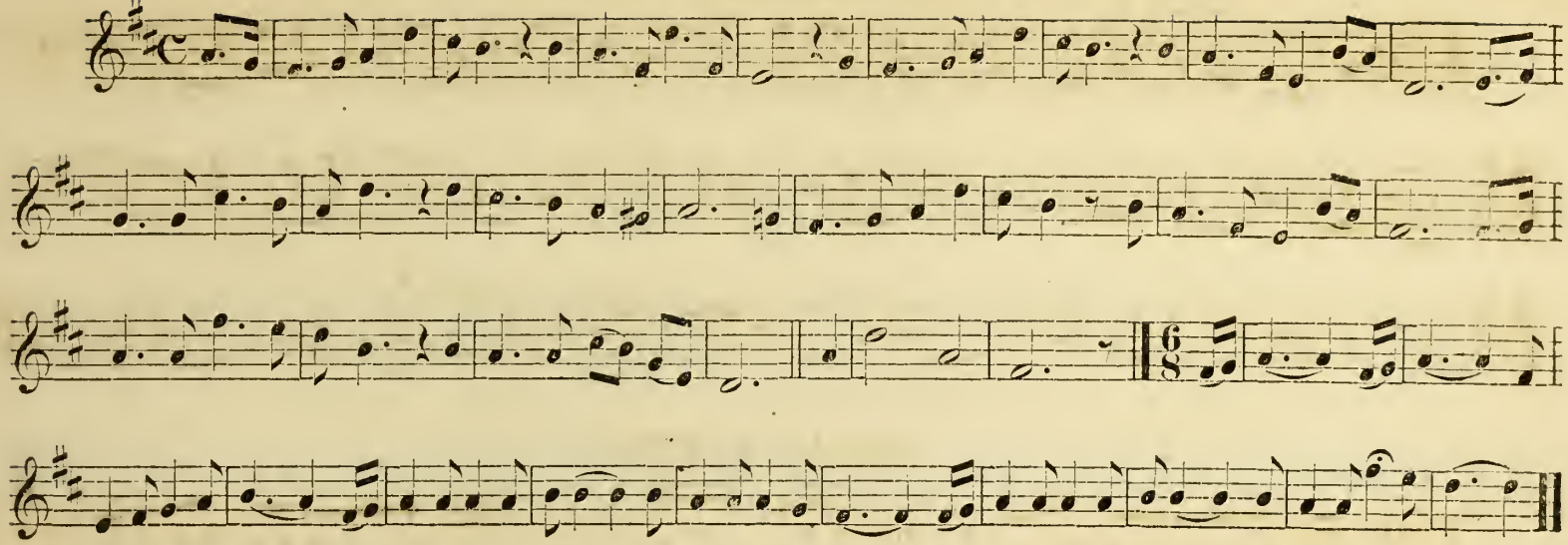


THE GUARD ON THE RHINE. (Die wacht am Rhine.)

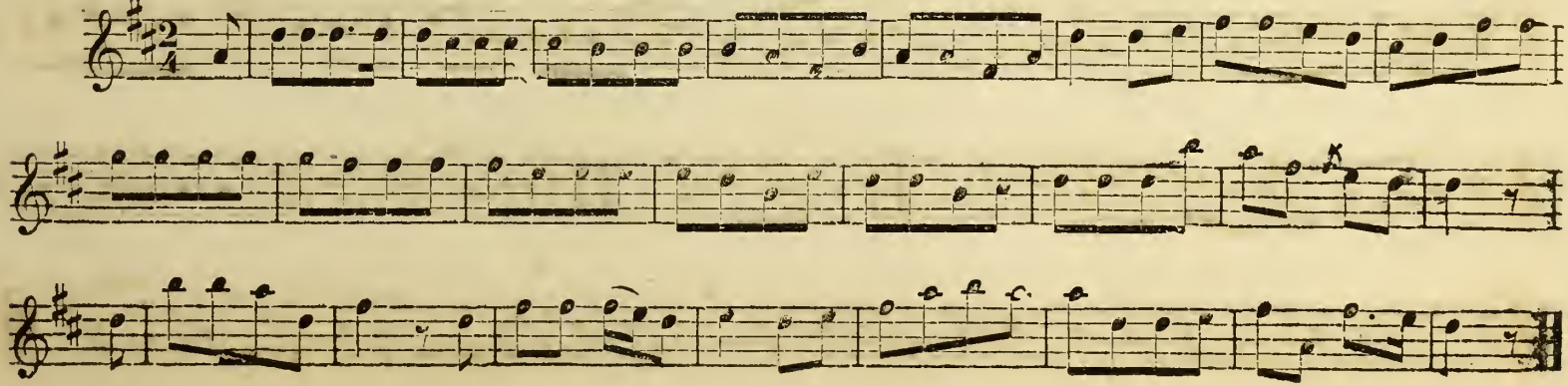


SHABBY GENTEEL.

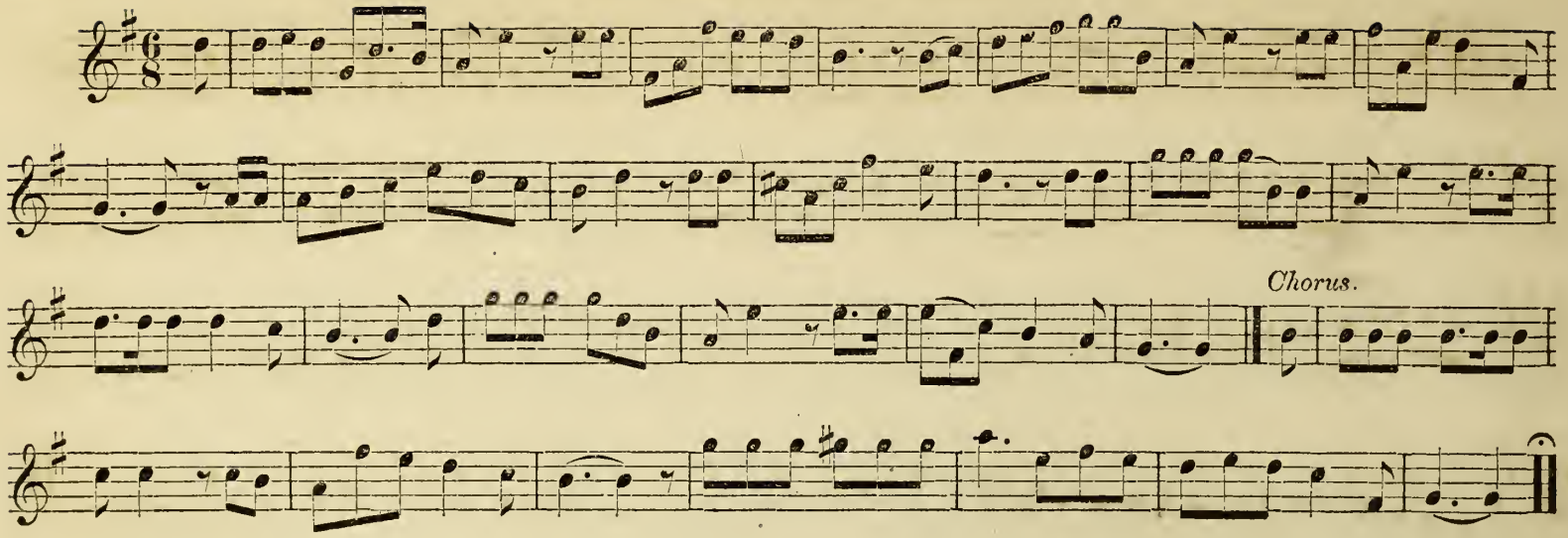




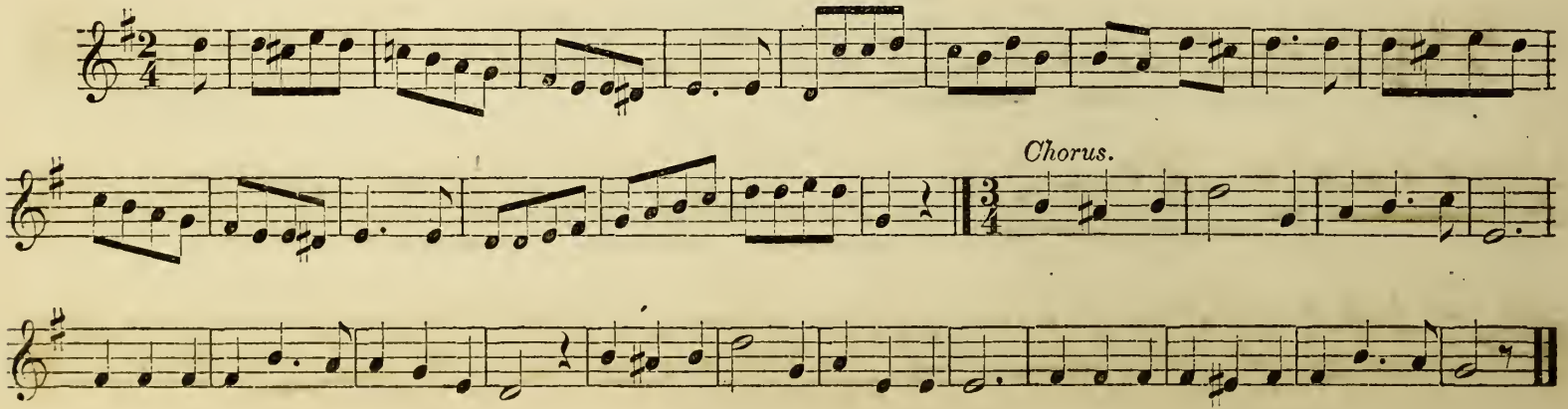
KATY'S LETTER.

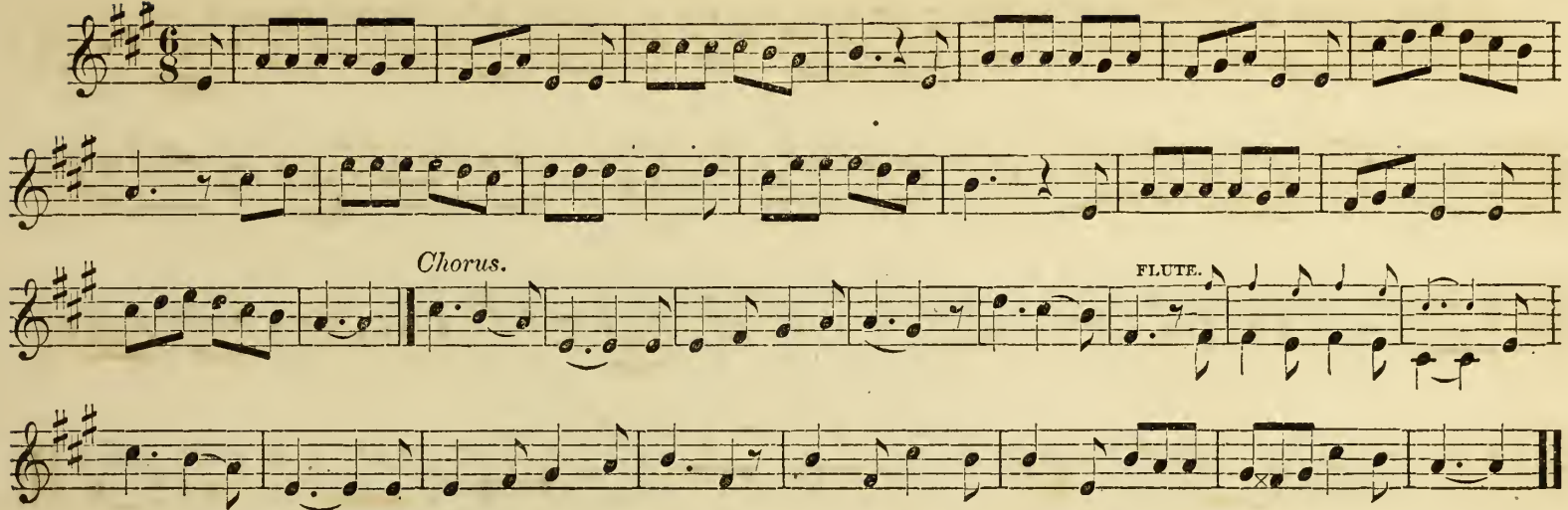


HOW THE GATES CAME AJAR.

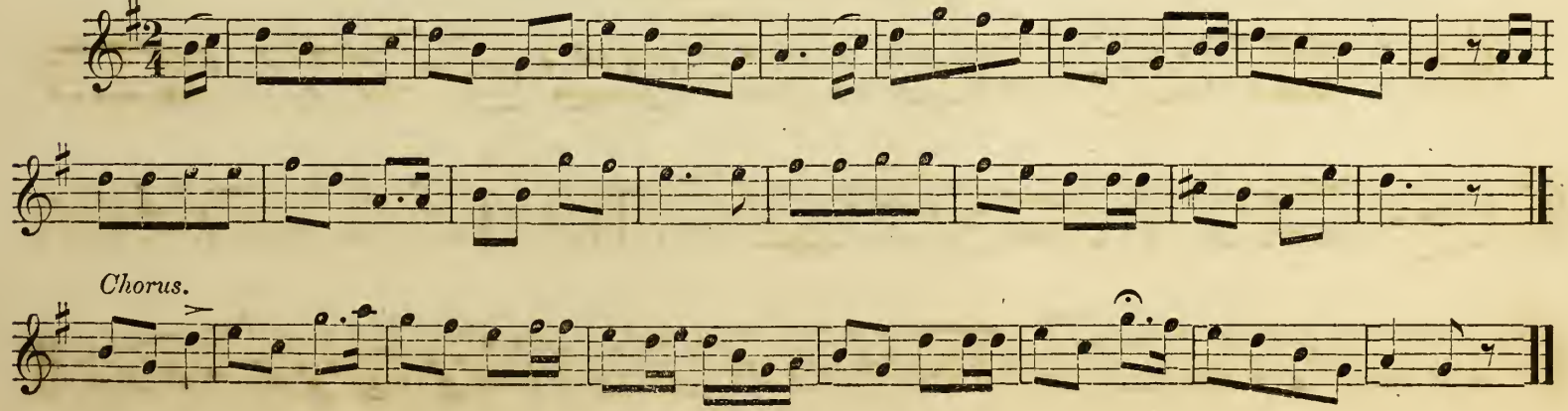


BEAUTIFUL NELL.

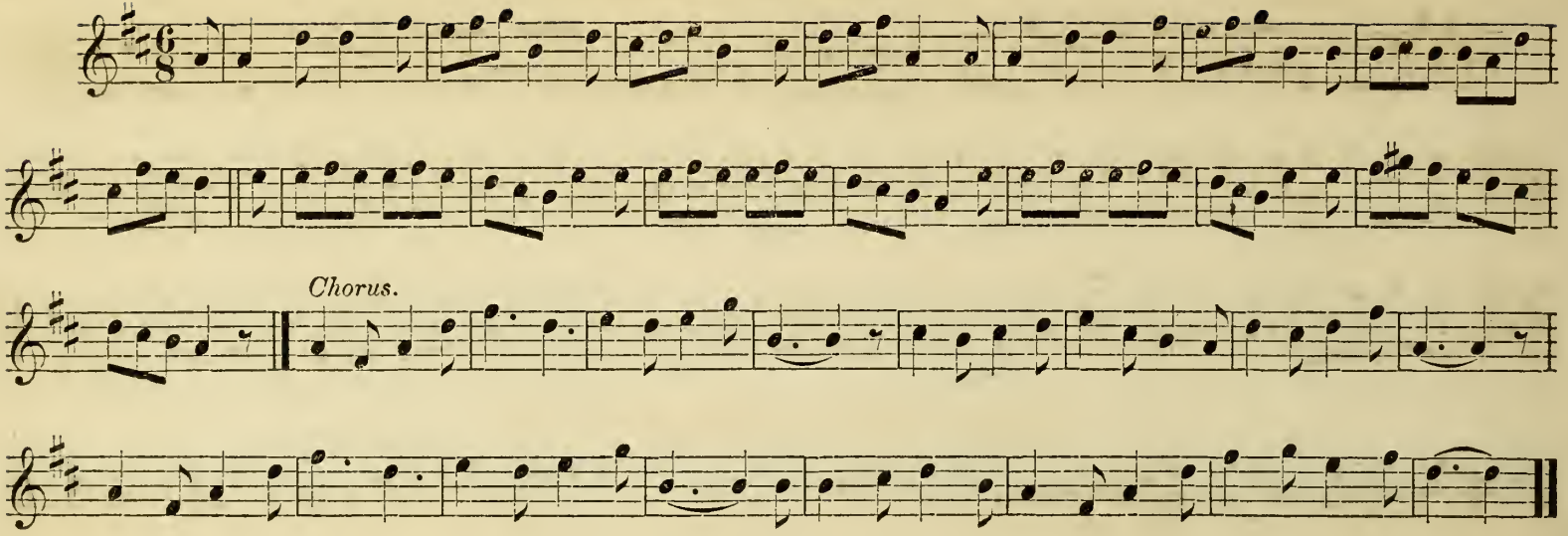




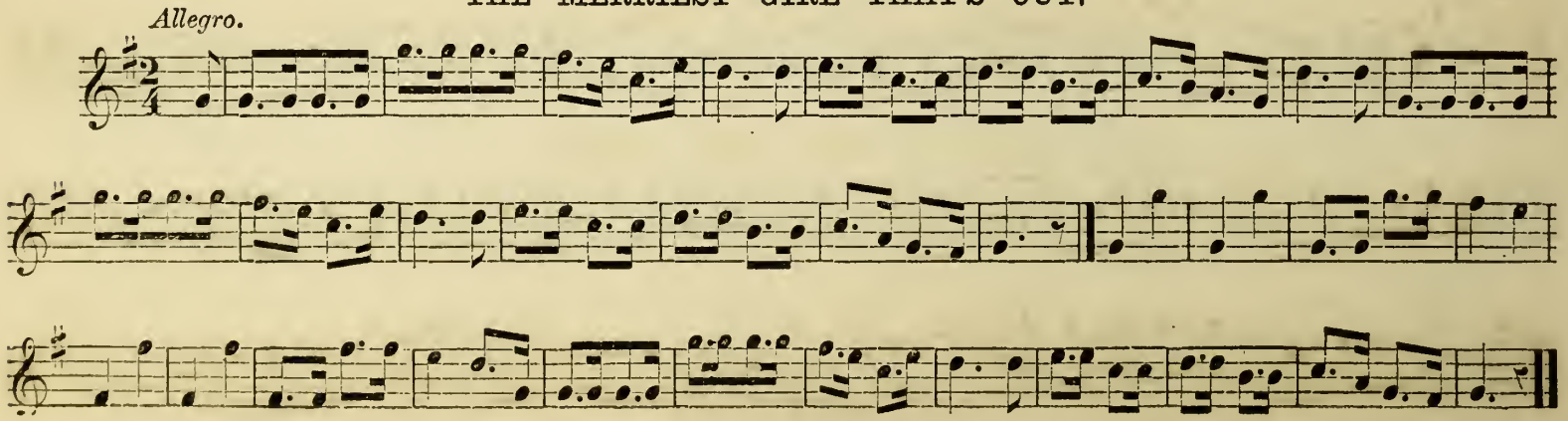
GOOD BYE JOHN.



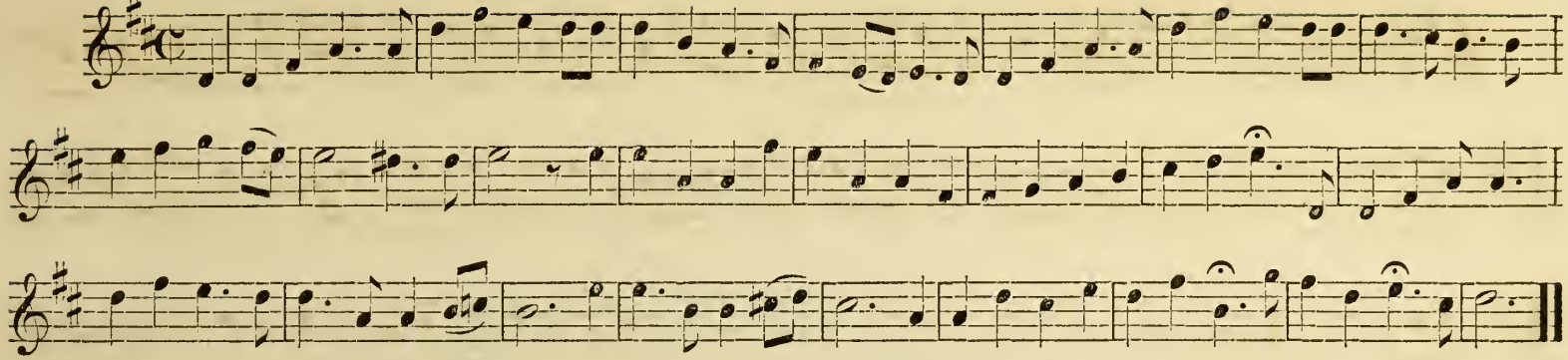
UP IN A BALLOON.



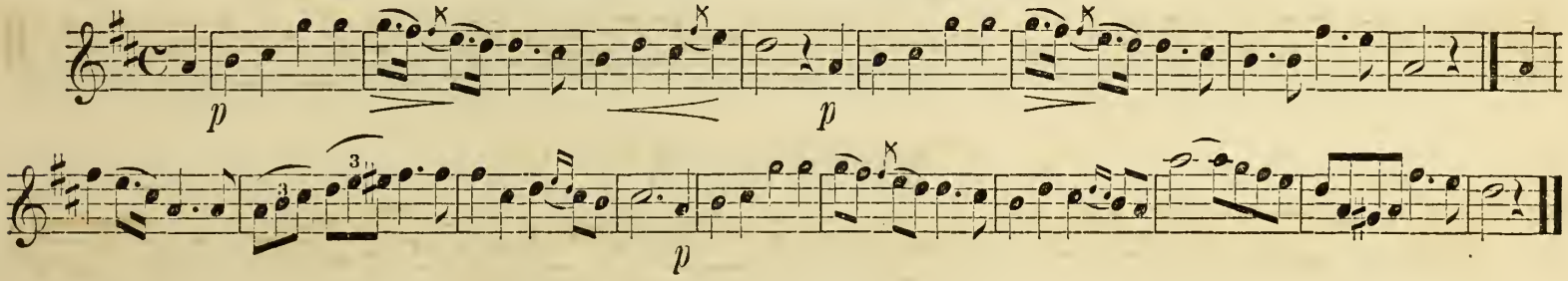
THE MERRIEST GIRL THAT'S OUT.



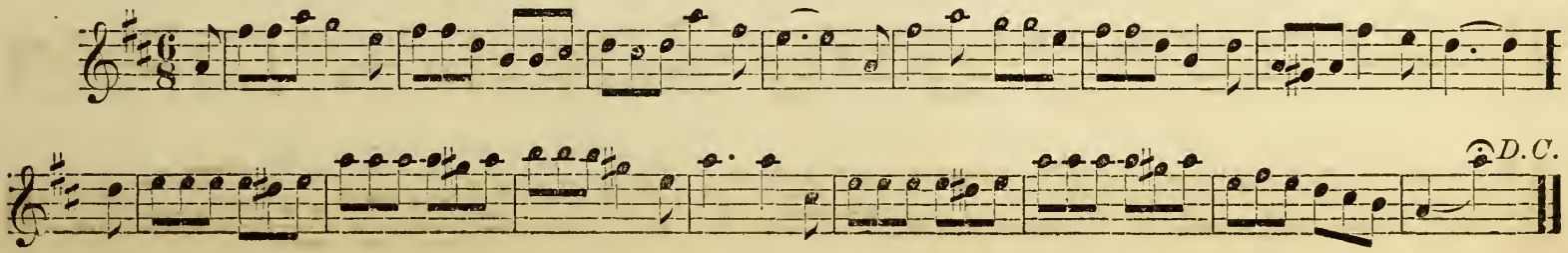
Andante.



THEN YOU'LL REMEMBER ME.

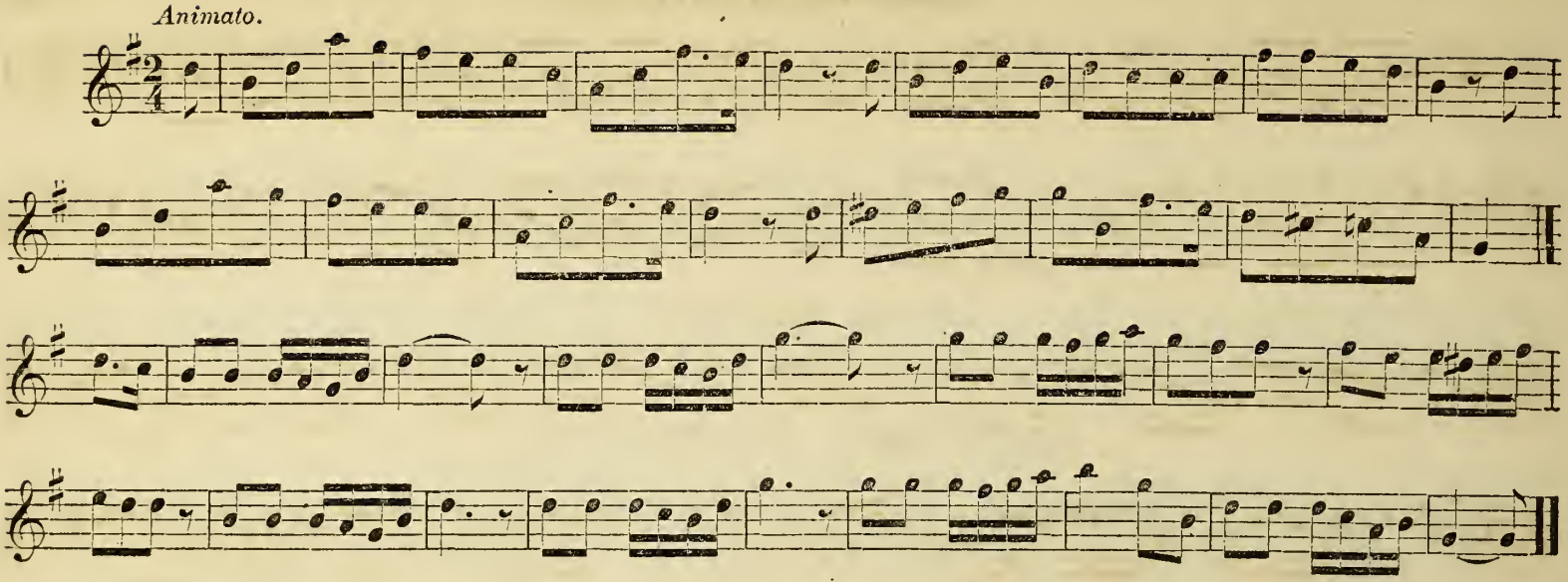


PADDLE YOUR OWN CANOE.

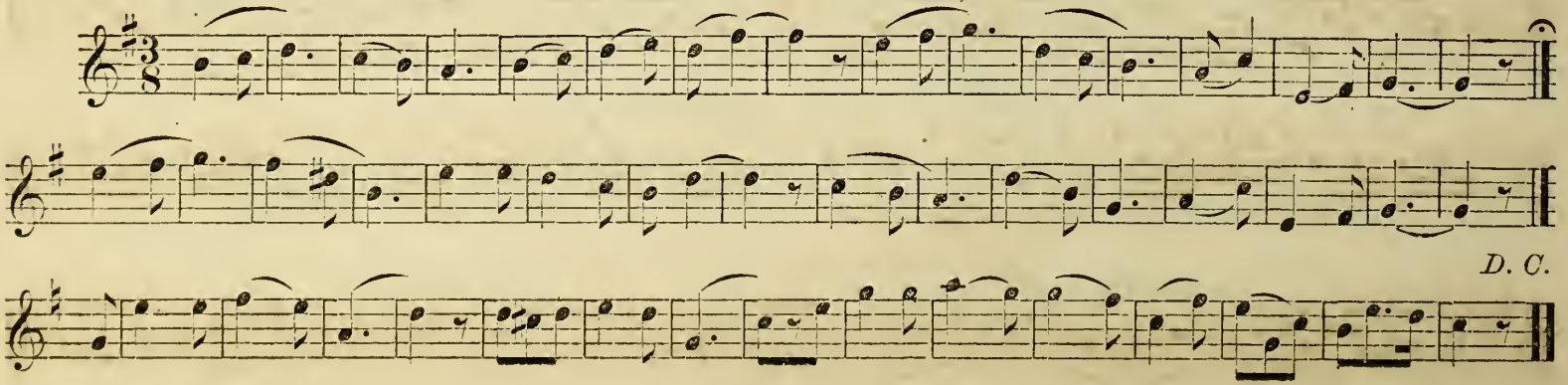


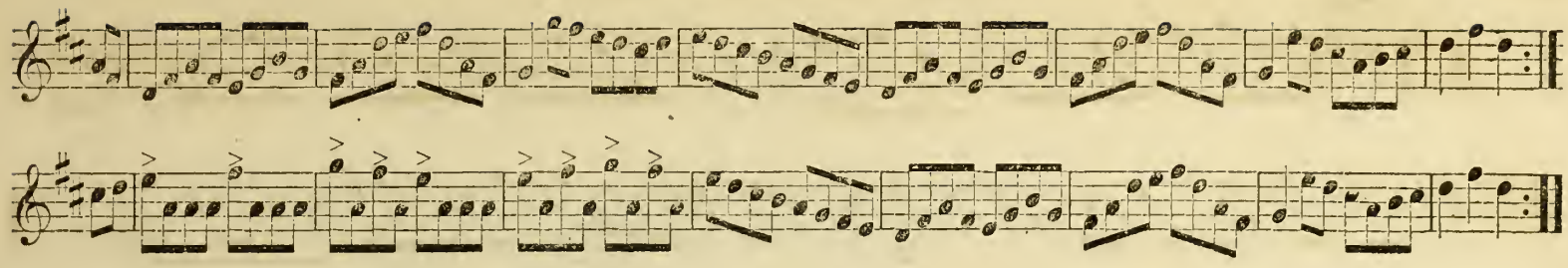
CHAMPAGNE CHARLIE.

Animato.

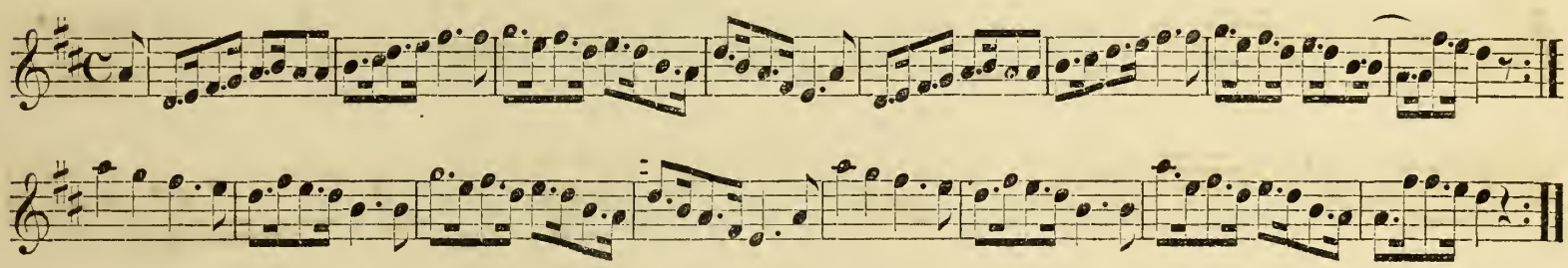


MABEL WALTZ.

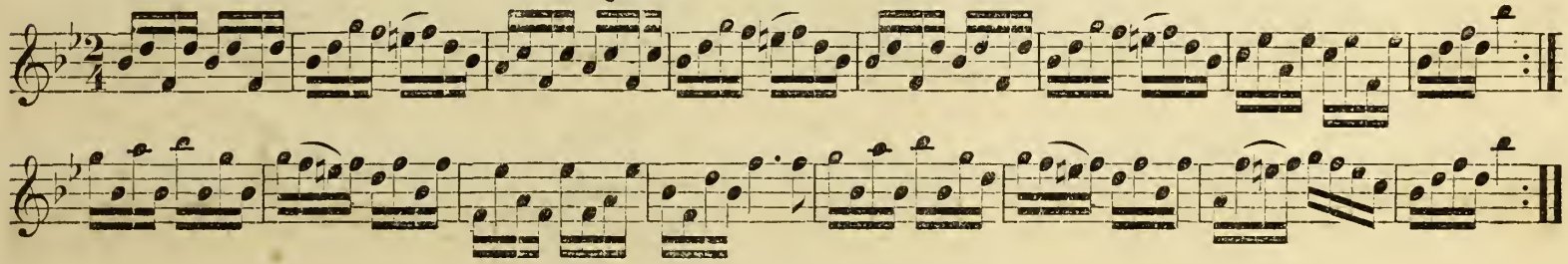




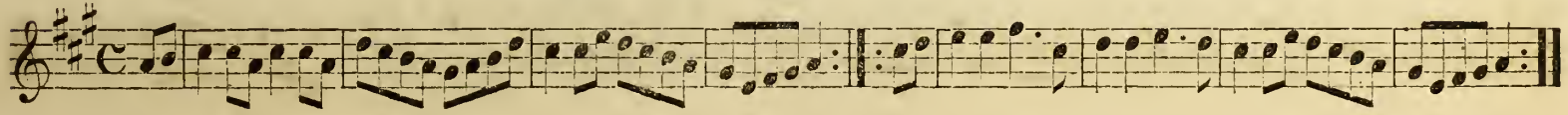
XX HORNPIPE.



QUEEN'S OWN REEL.

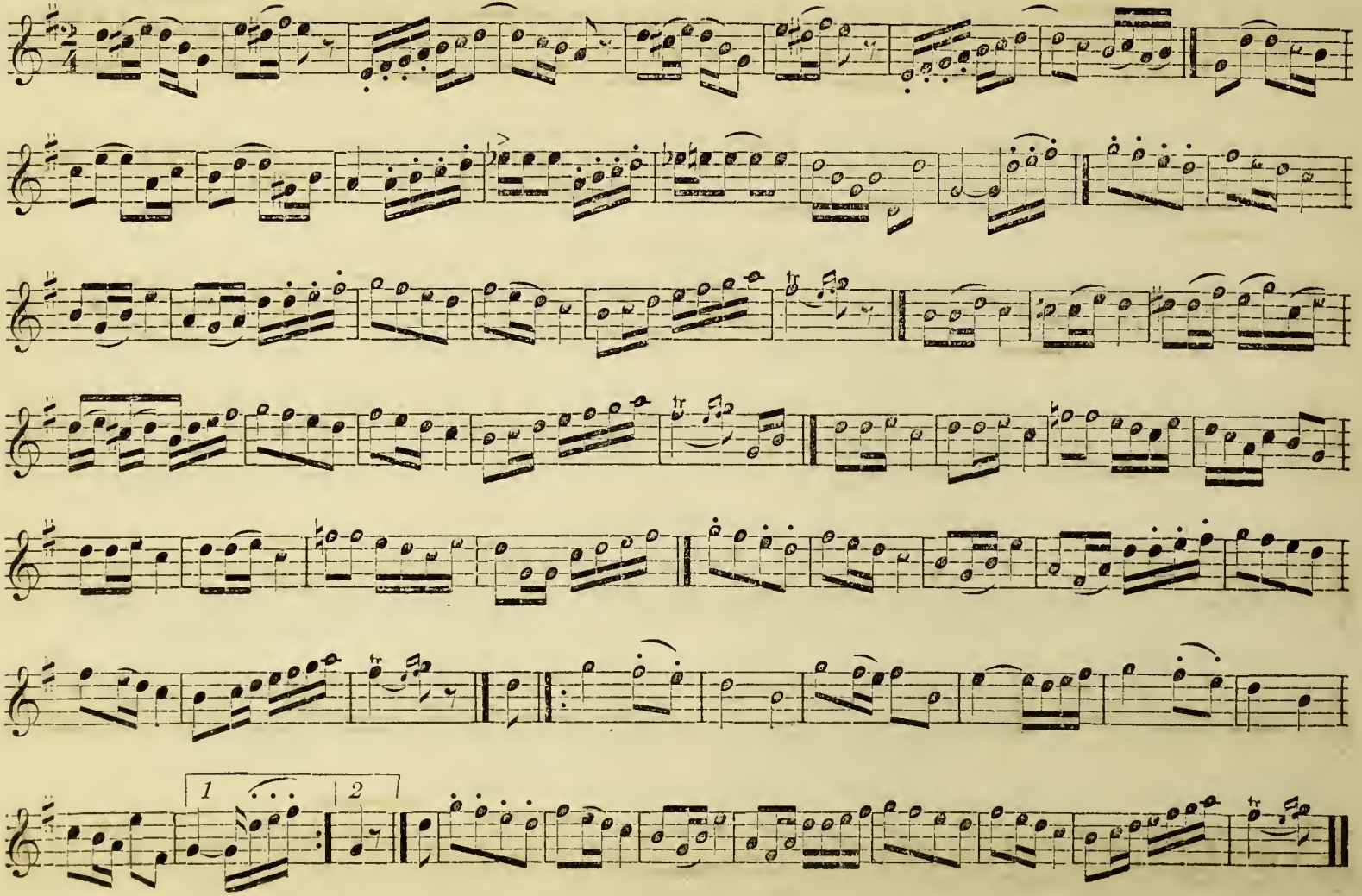


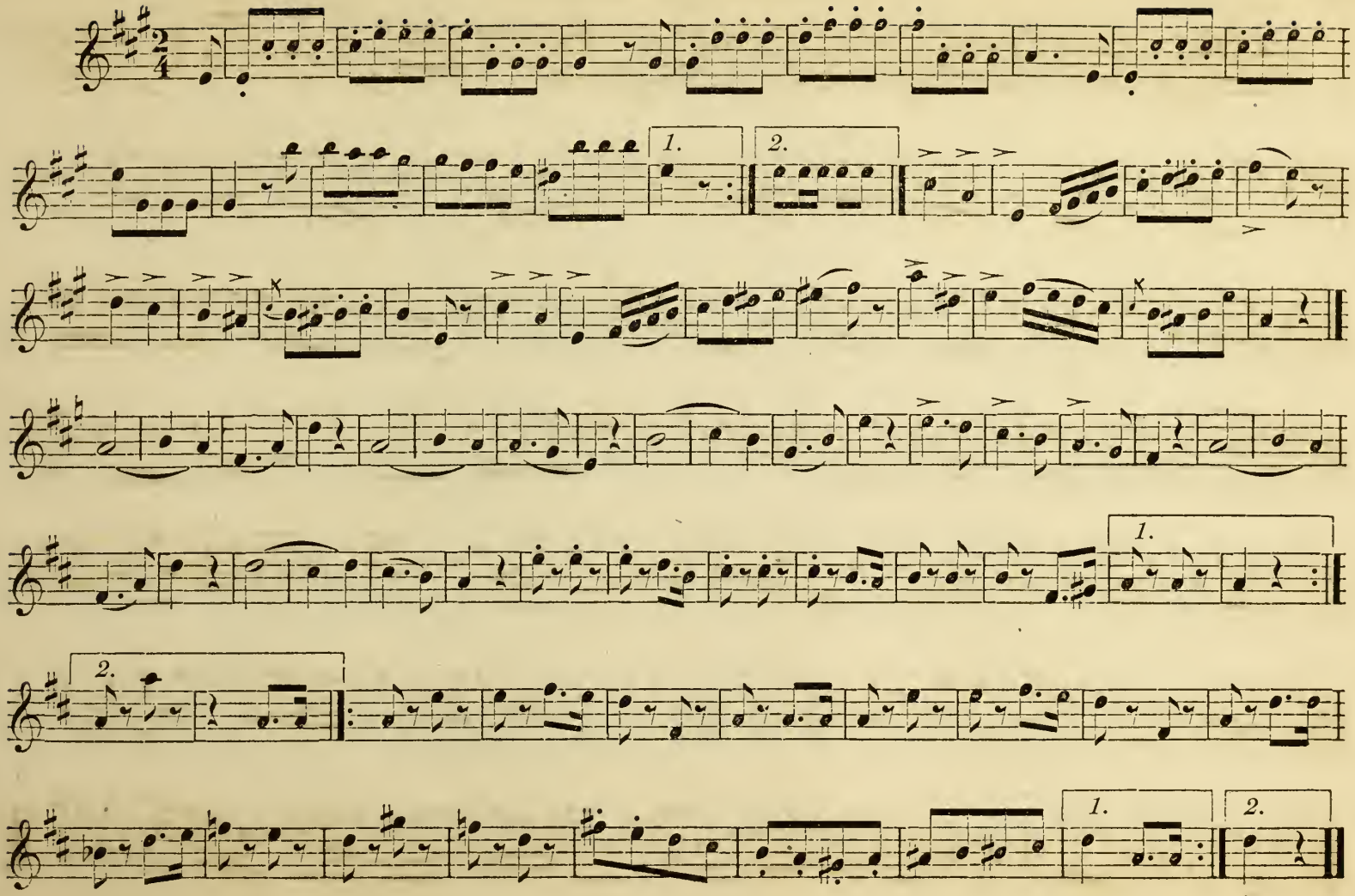
VERY BEST JIG COTILLION.



FAUST GALOP.

Animato.

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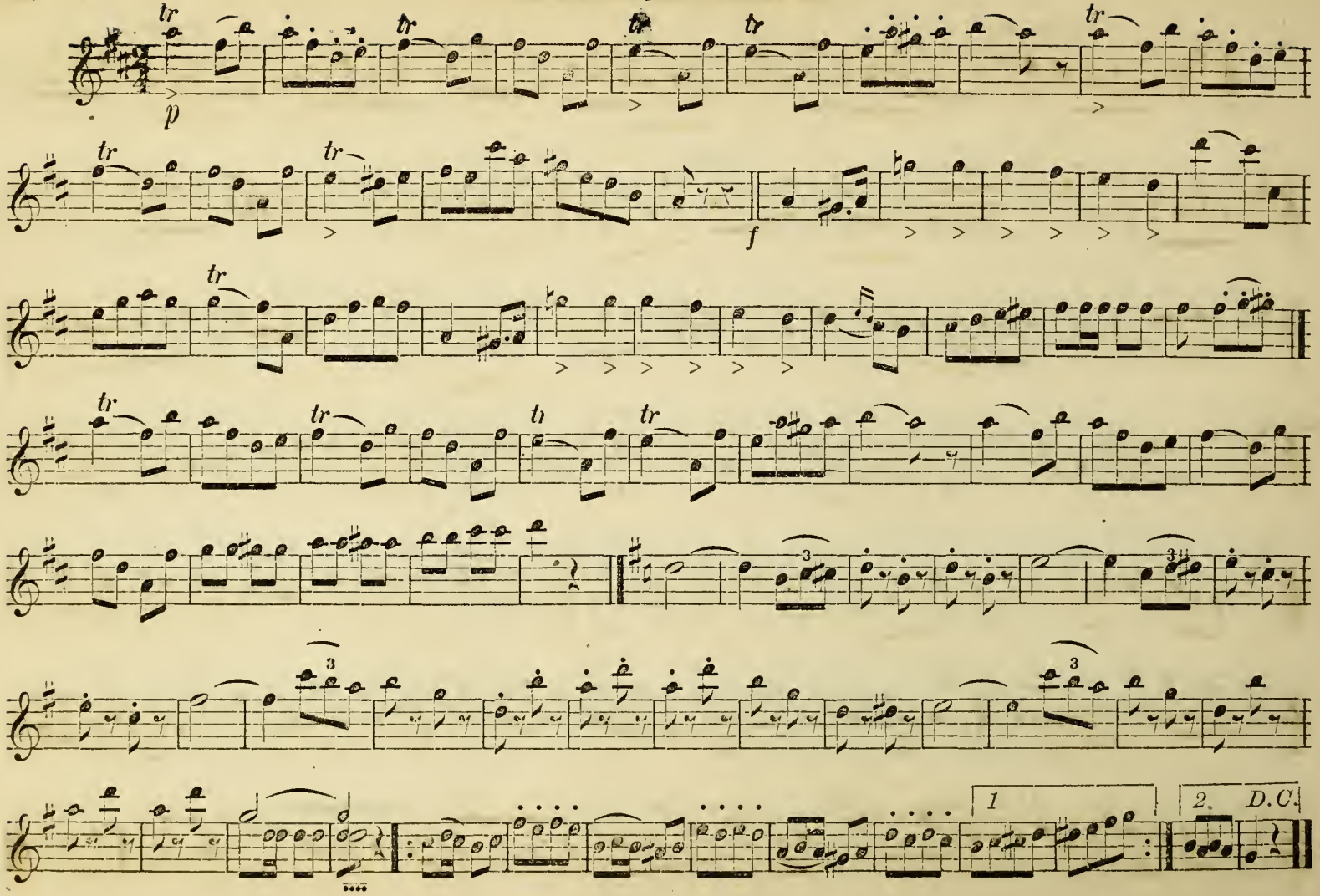
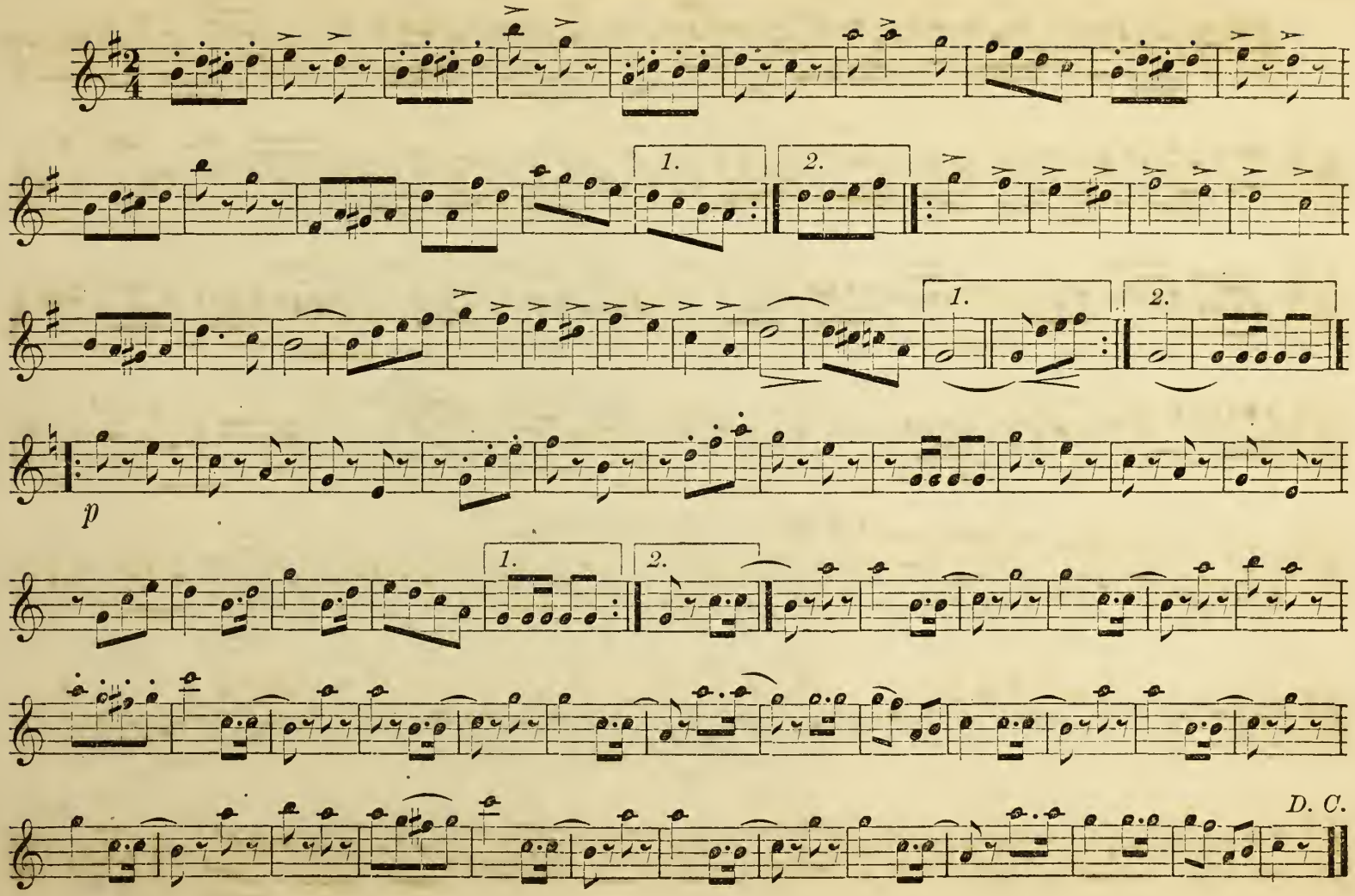
FEATHER BALL GALOP.

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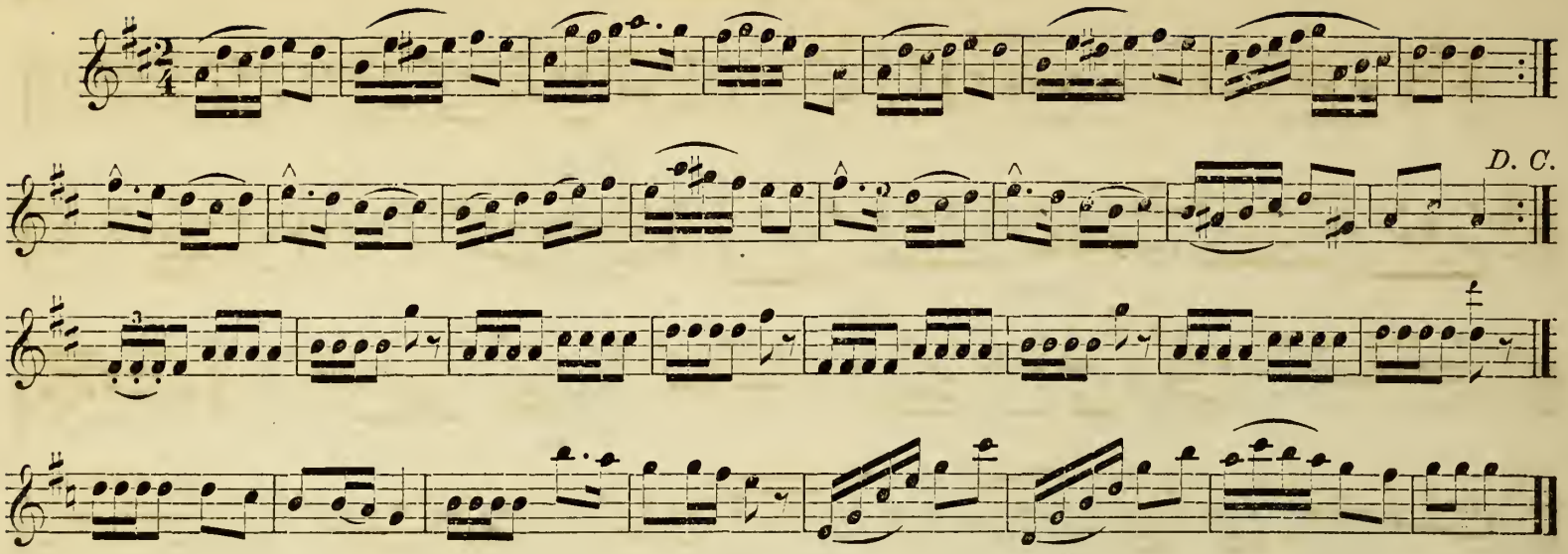
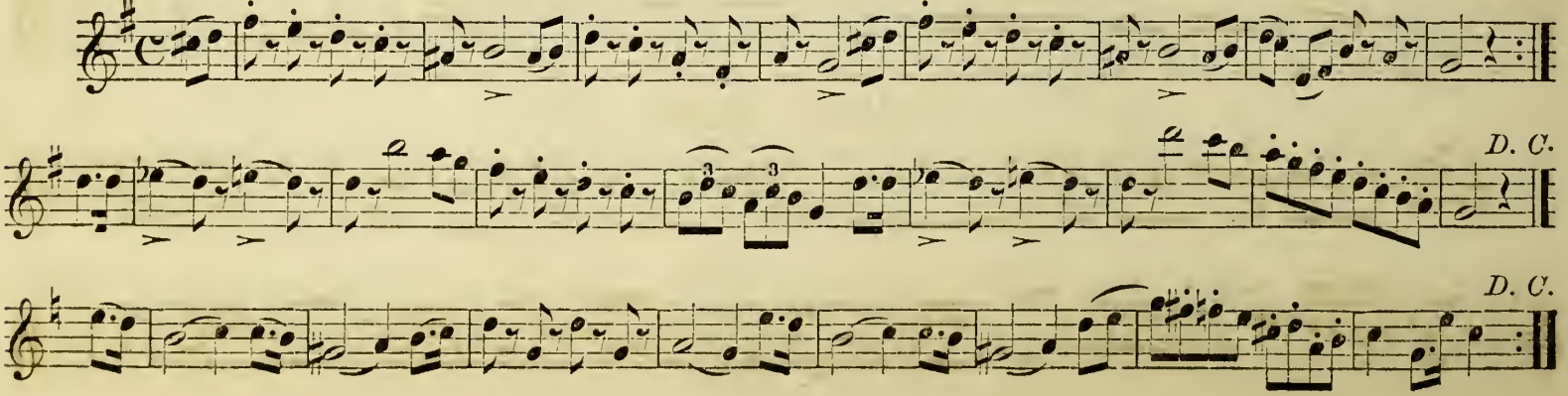
D. C.

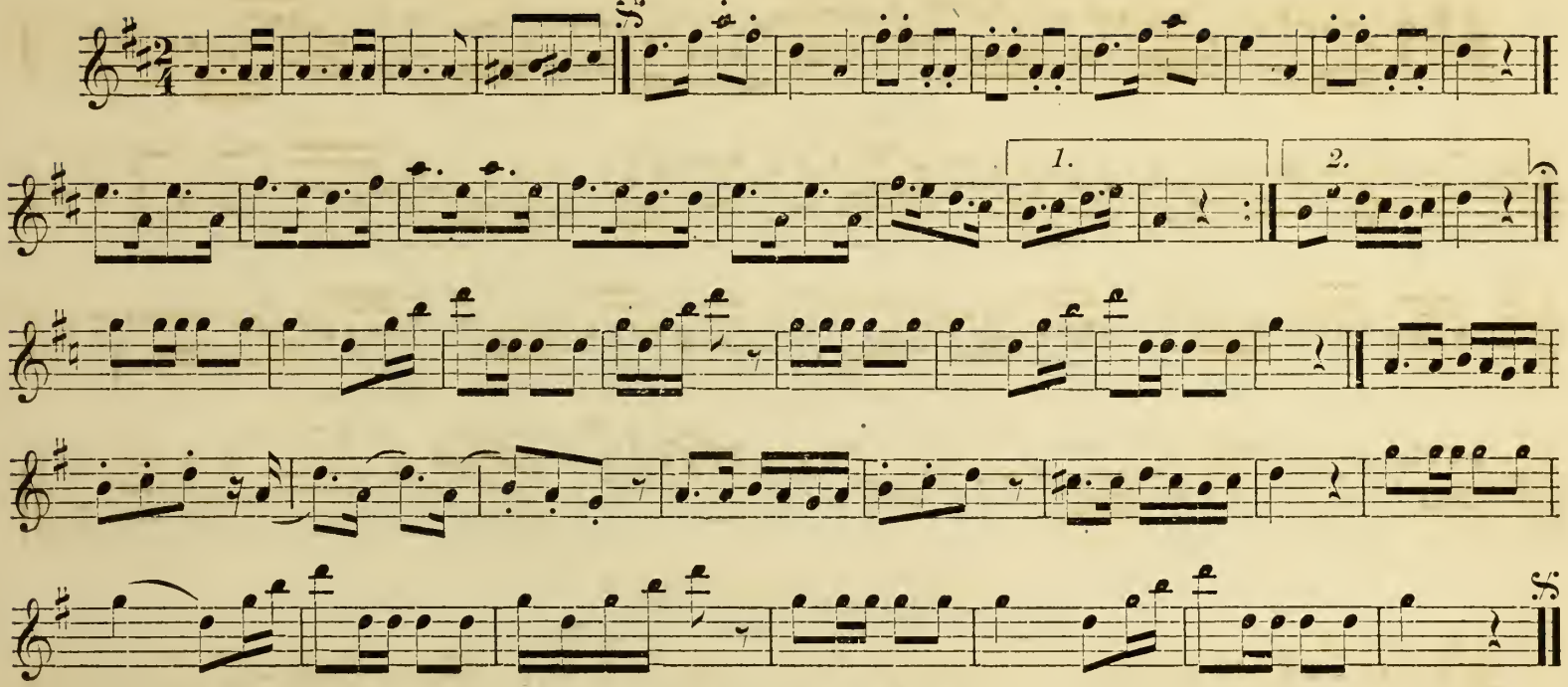
CORAL ISLE SCHOTTISCH.



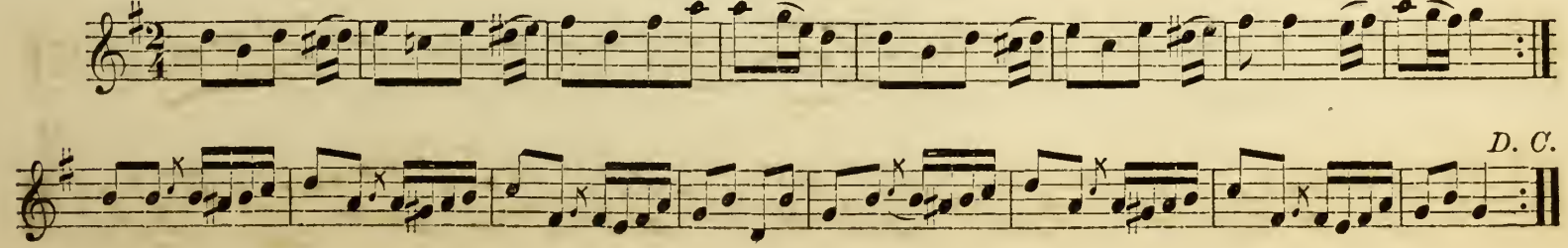
CARNIVAL SCHOTTISCH.



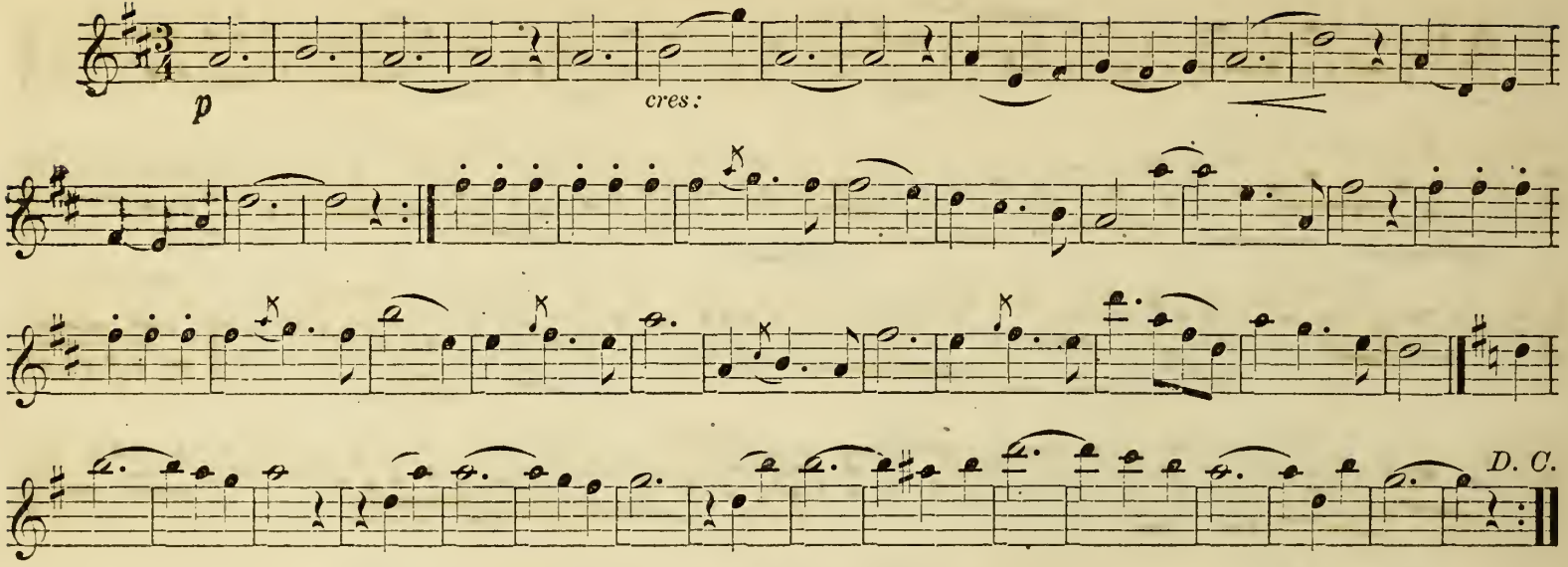
FANFARE POLKA.



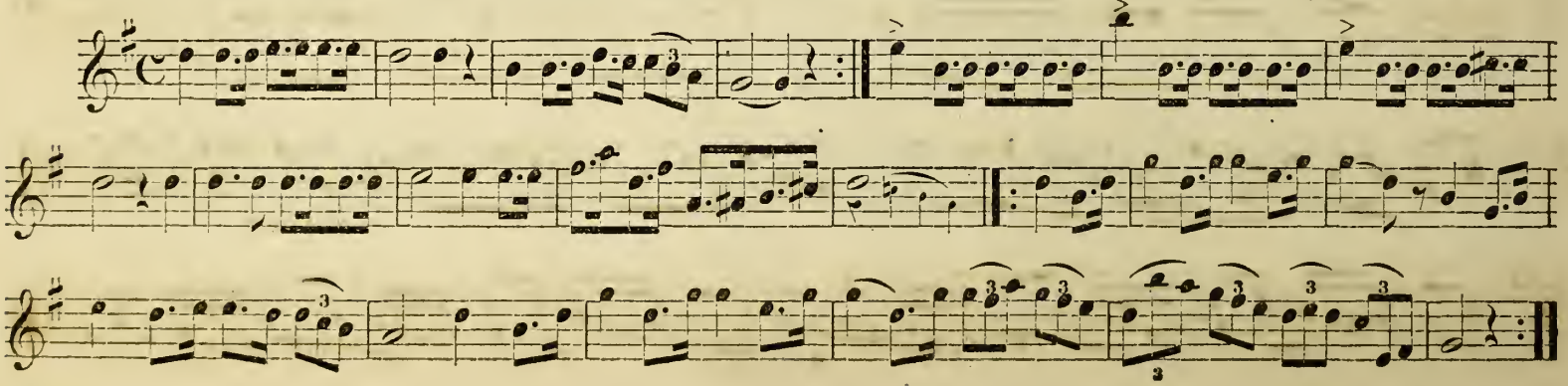
DARLING POLKA.

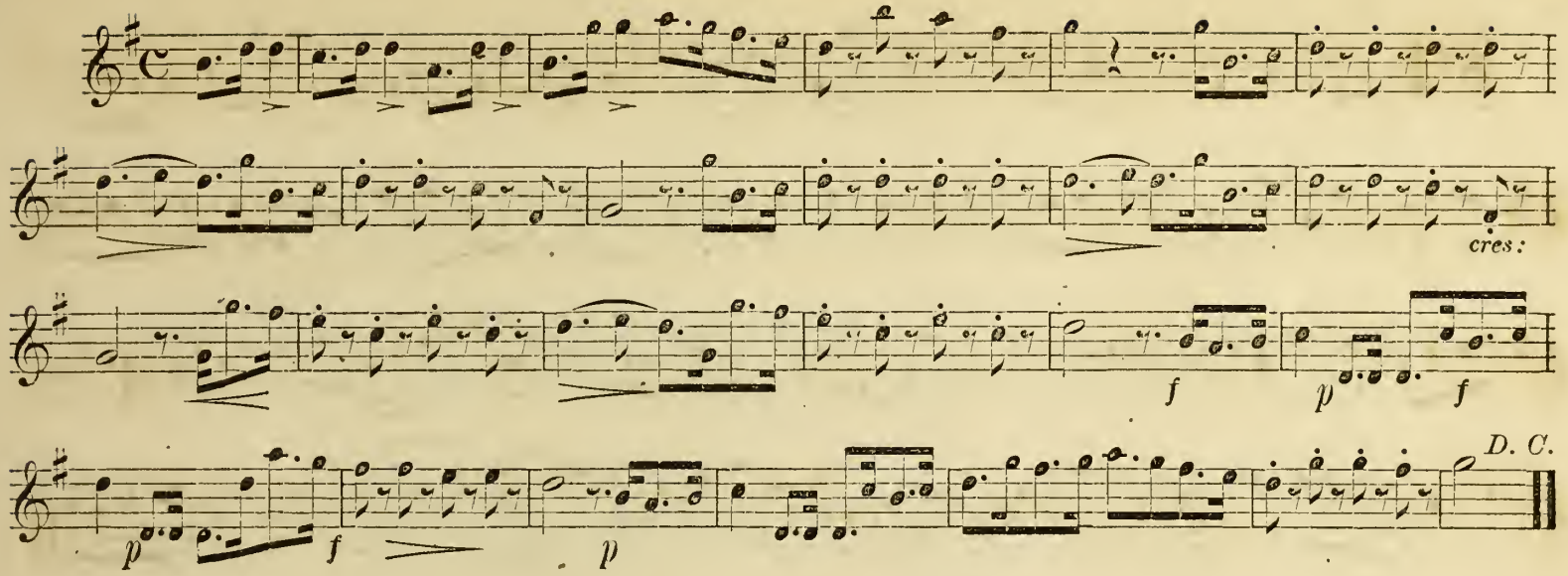


IMMORTELLEN WALTZ.

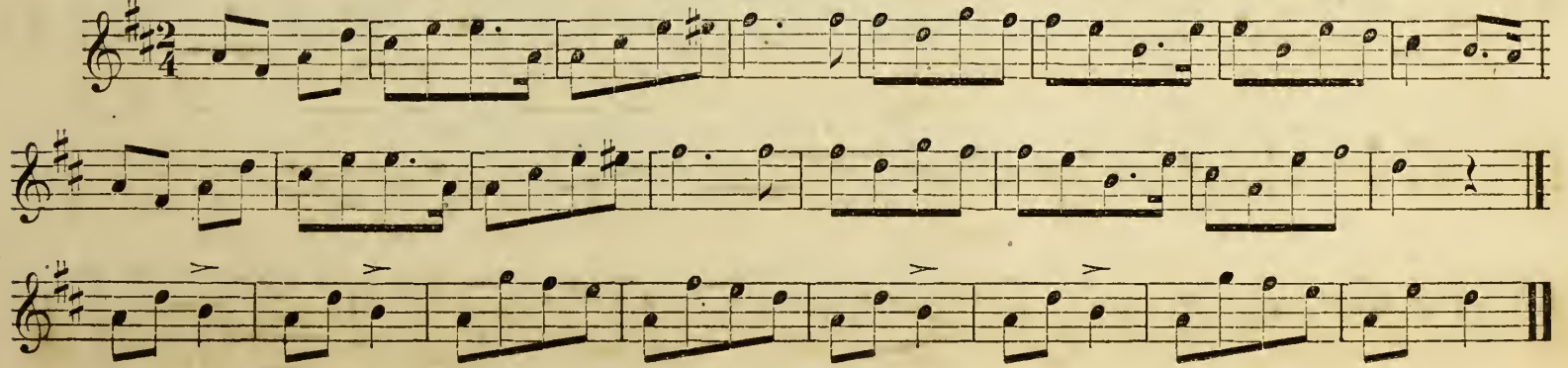


SABRE SONG. (Grand Duchesse.)

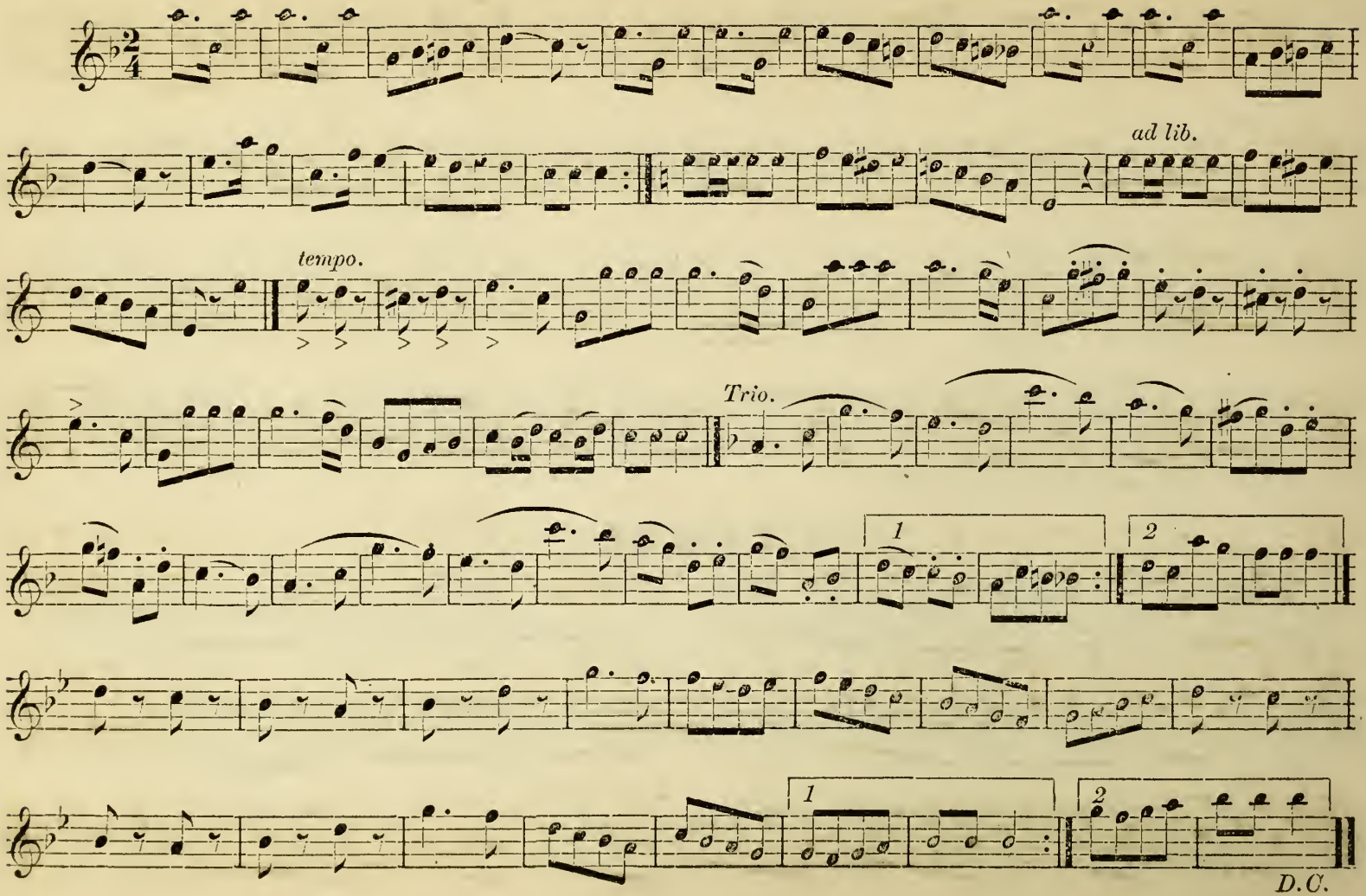


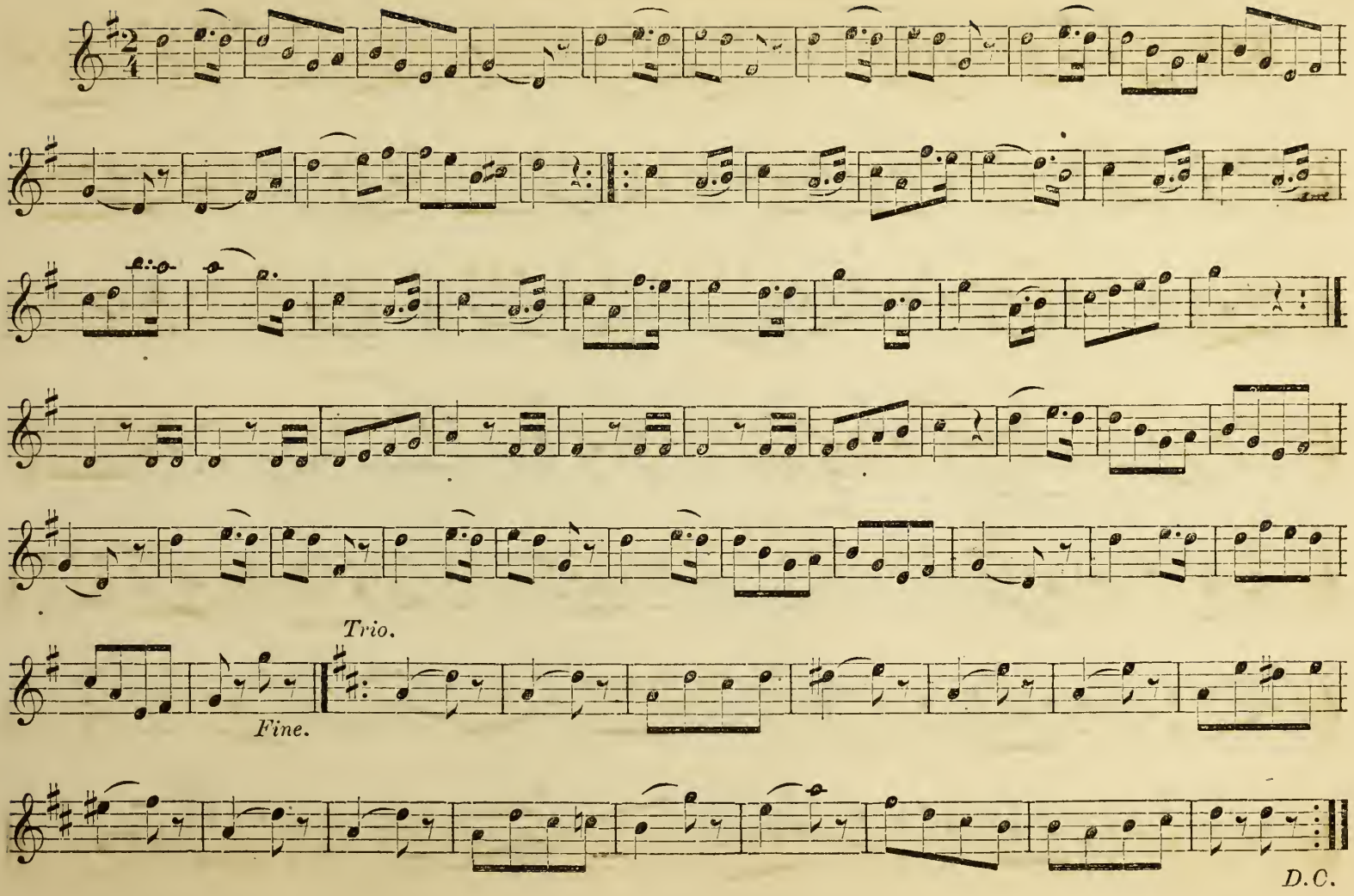


NOT FOR JOE.

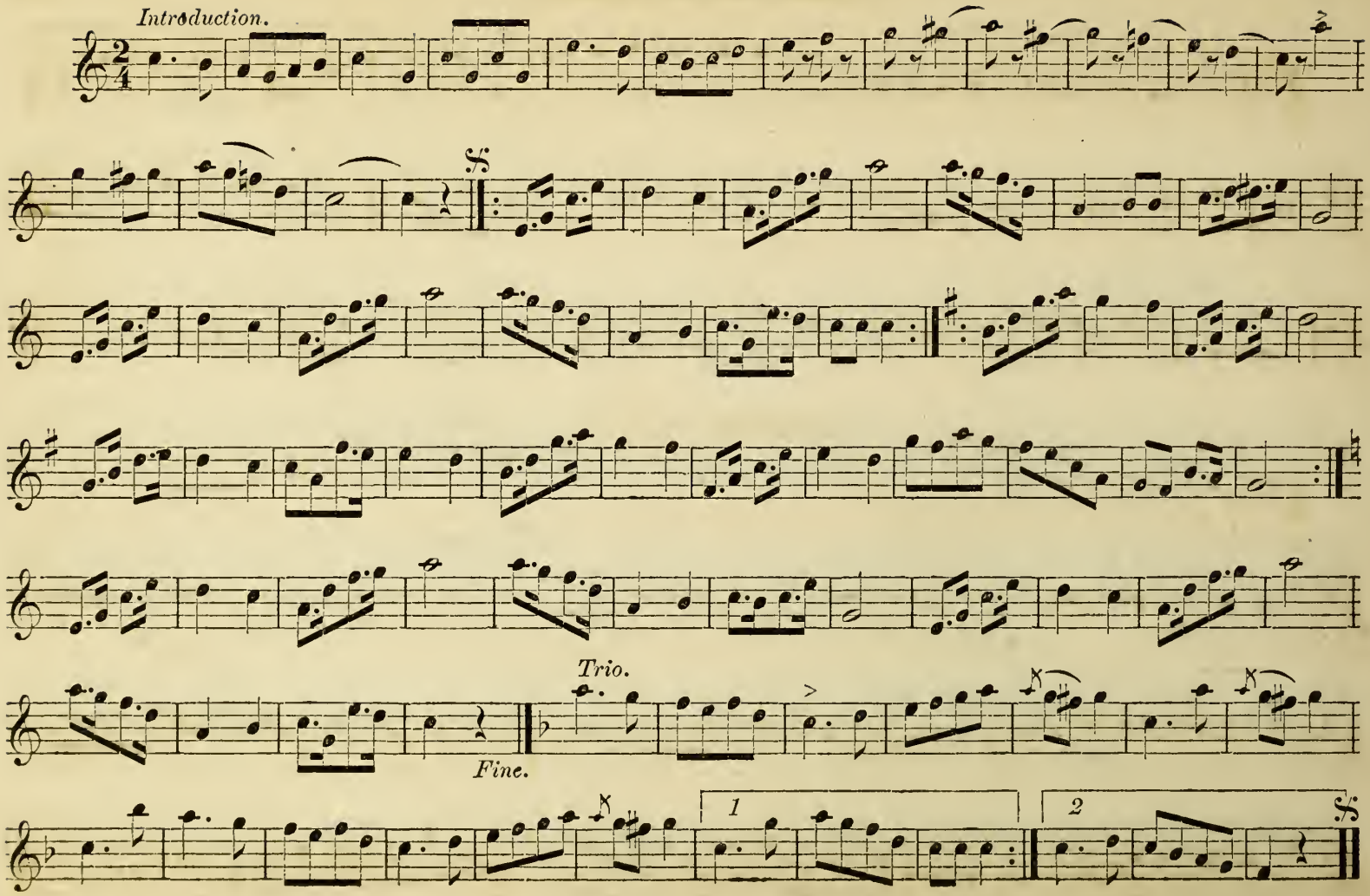


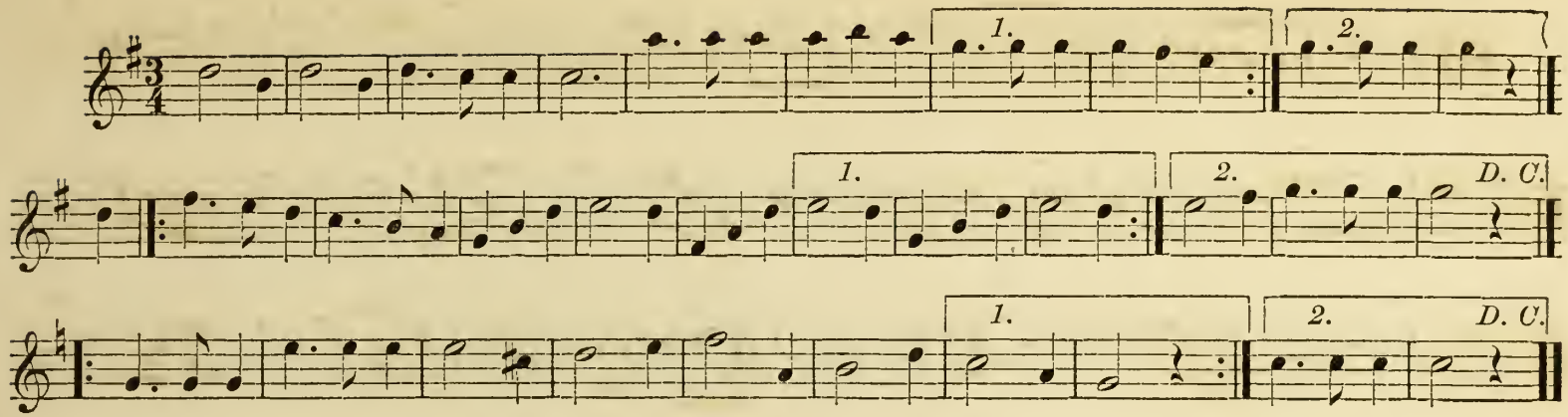
BEAU MONDE GALOP.



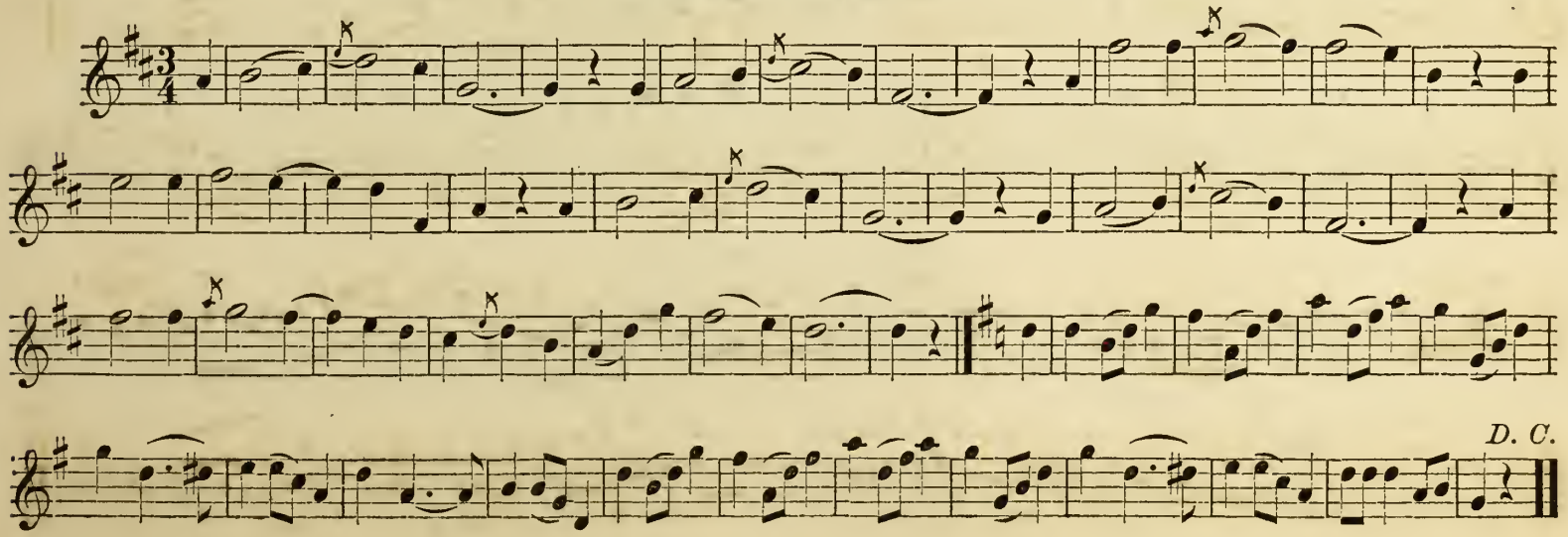

Trio.
Fine.
D.C.

ON THE BEACH GALOP.

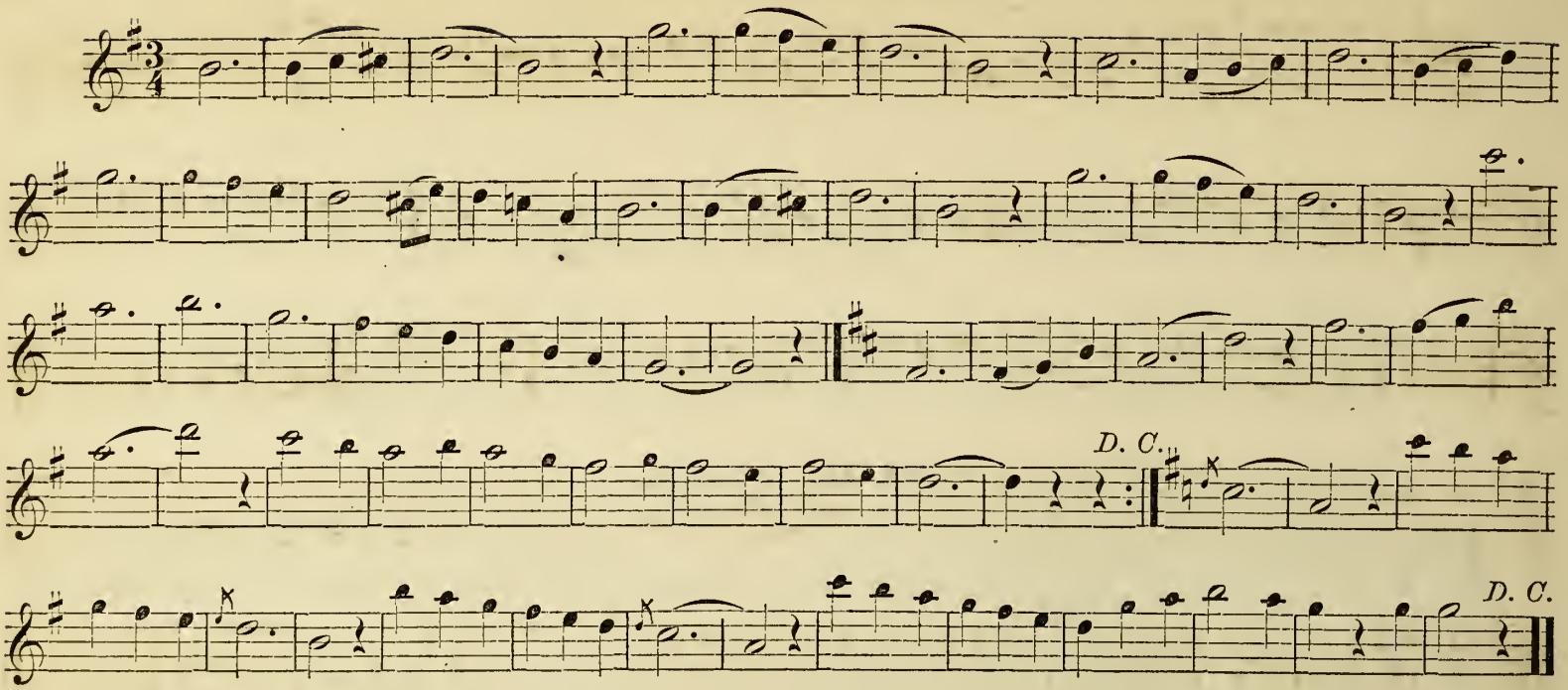




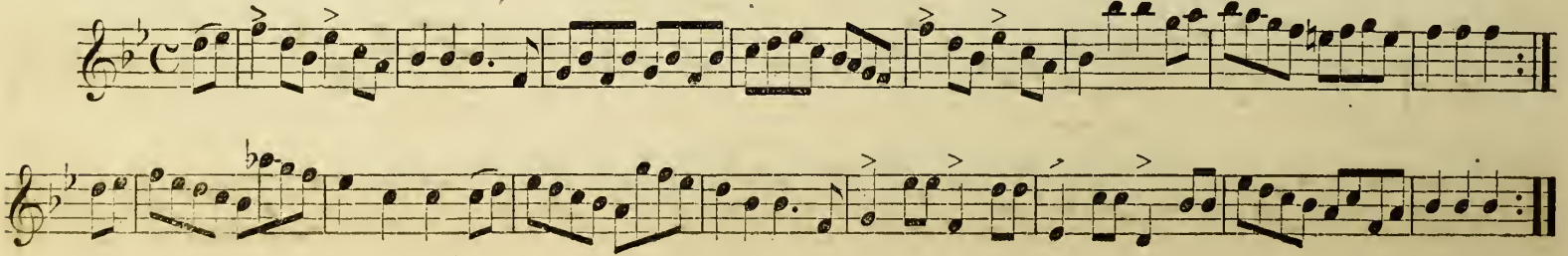
GUARDS' WALTZ.

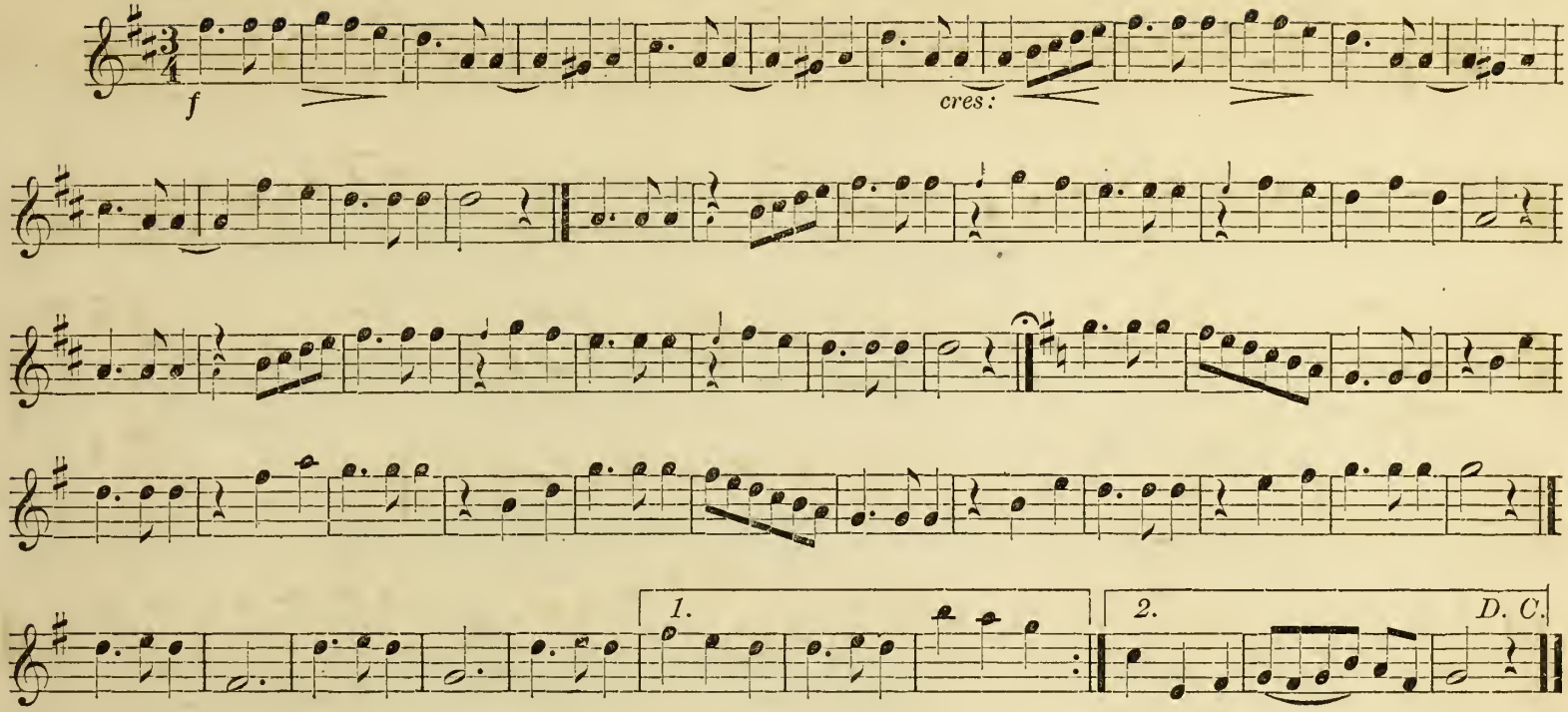


RIVULET WALTZ.

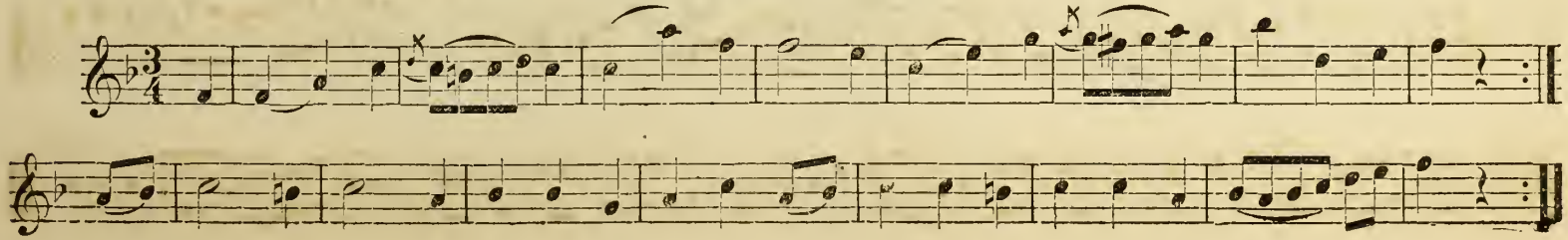


FLAG HORNPIPE.



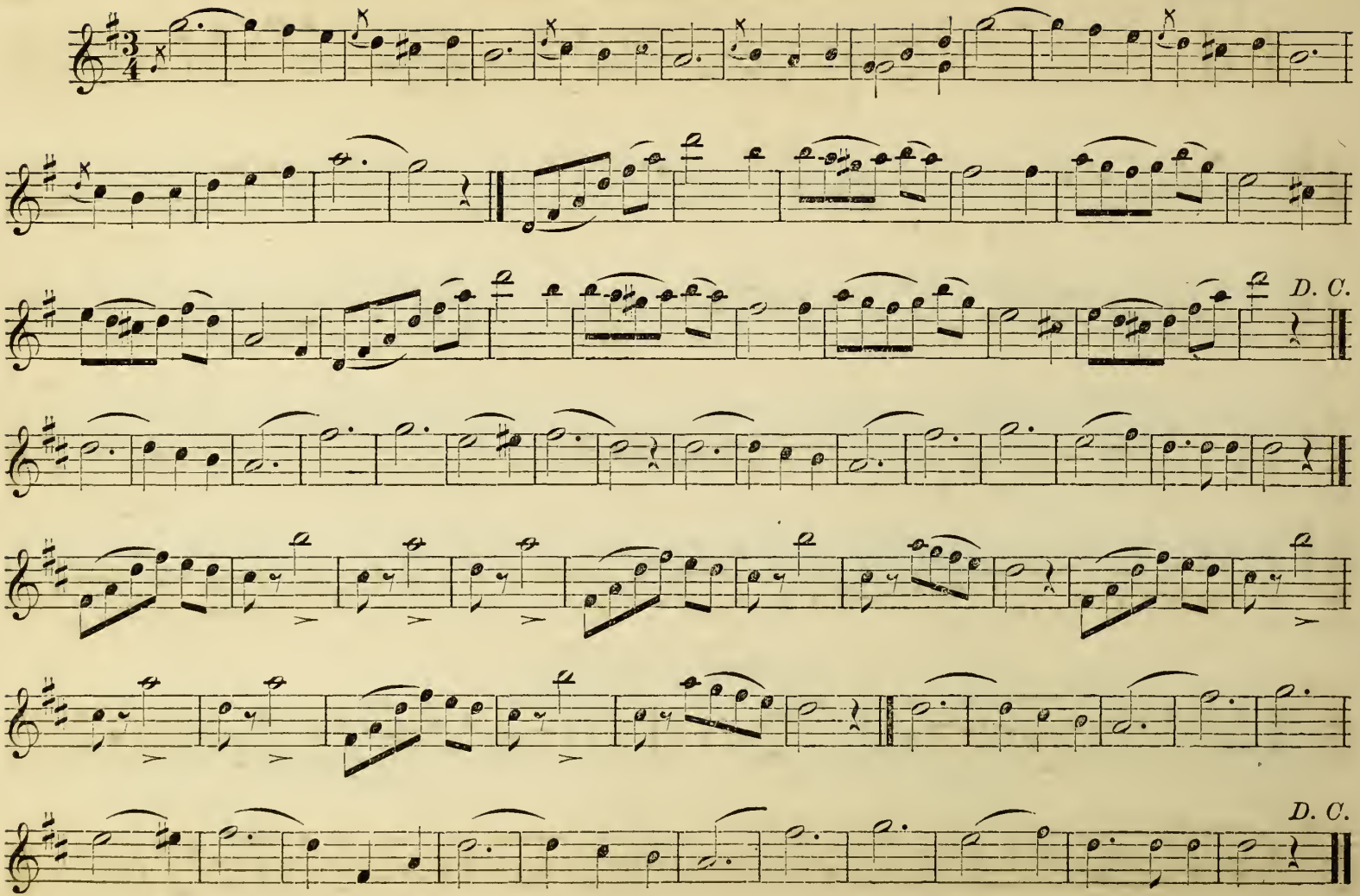


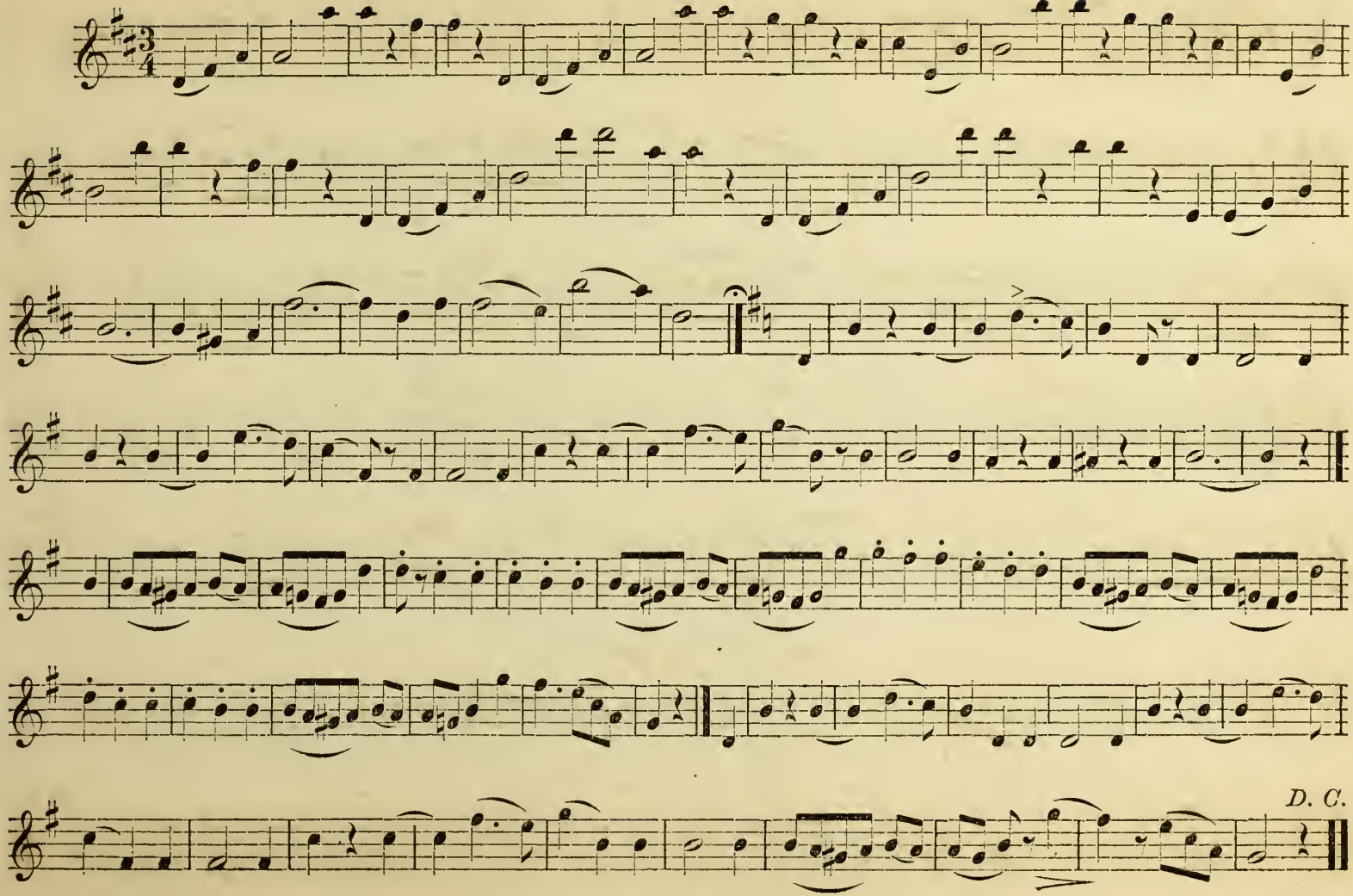
OLD STYLE. WALTZ.



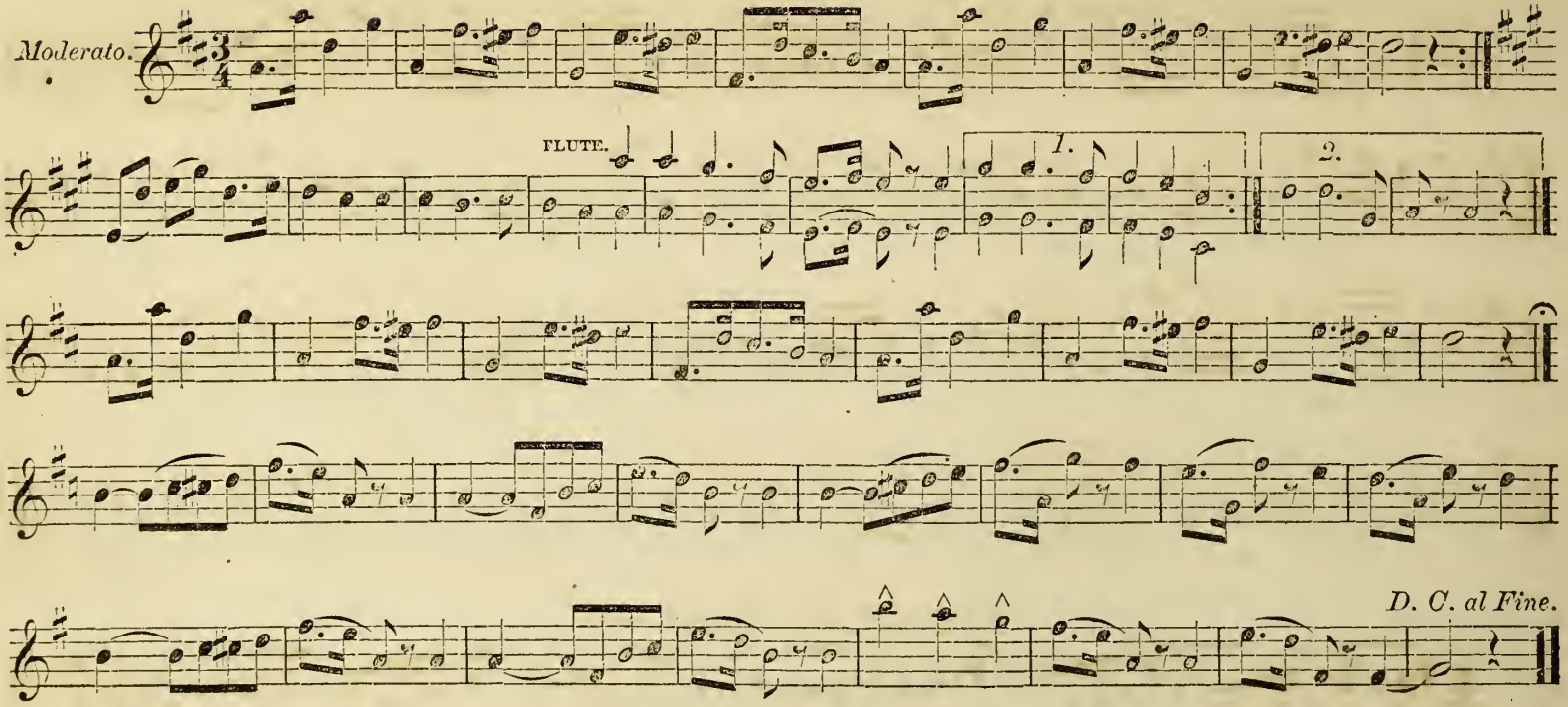
WEDDING WALTZ.

B. LANDMANN.

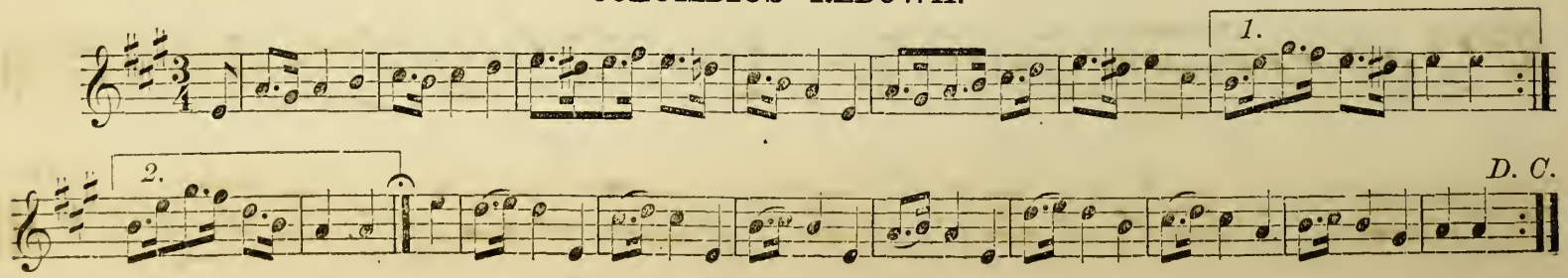



D. C.

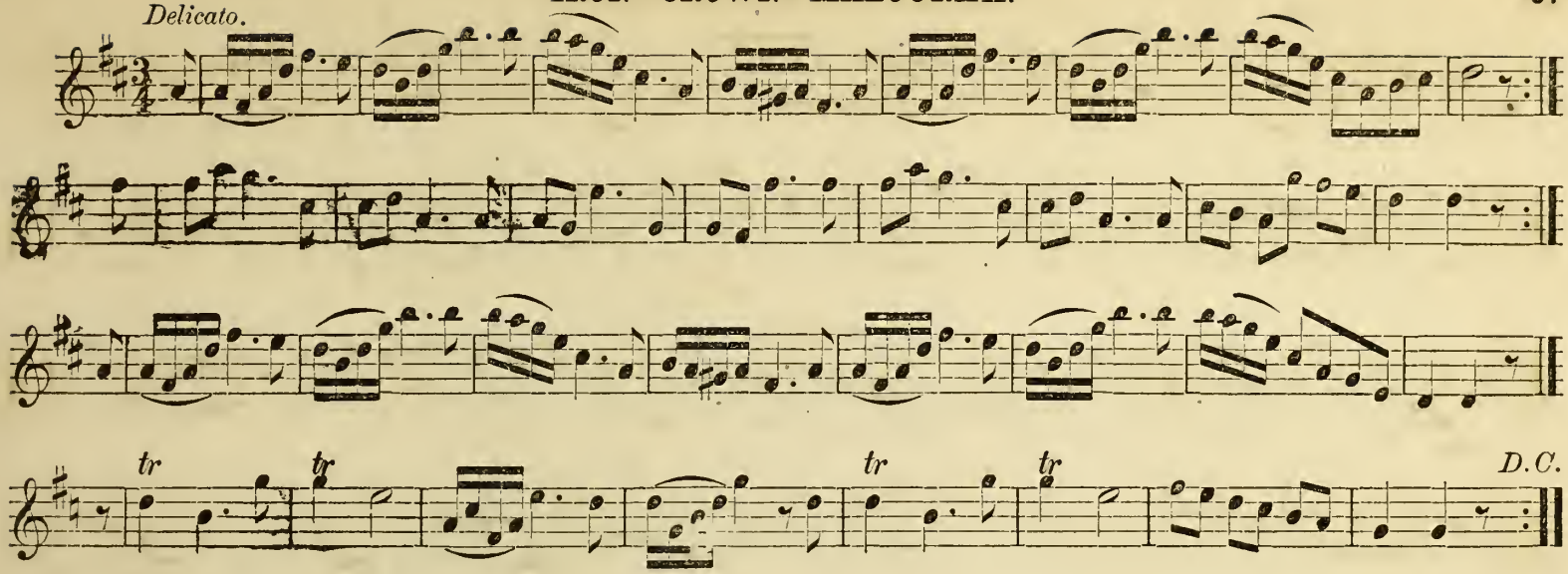
RESEDA POLKA MAZOUKA.



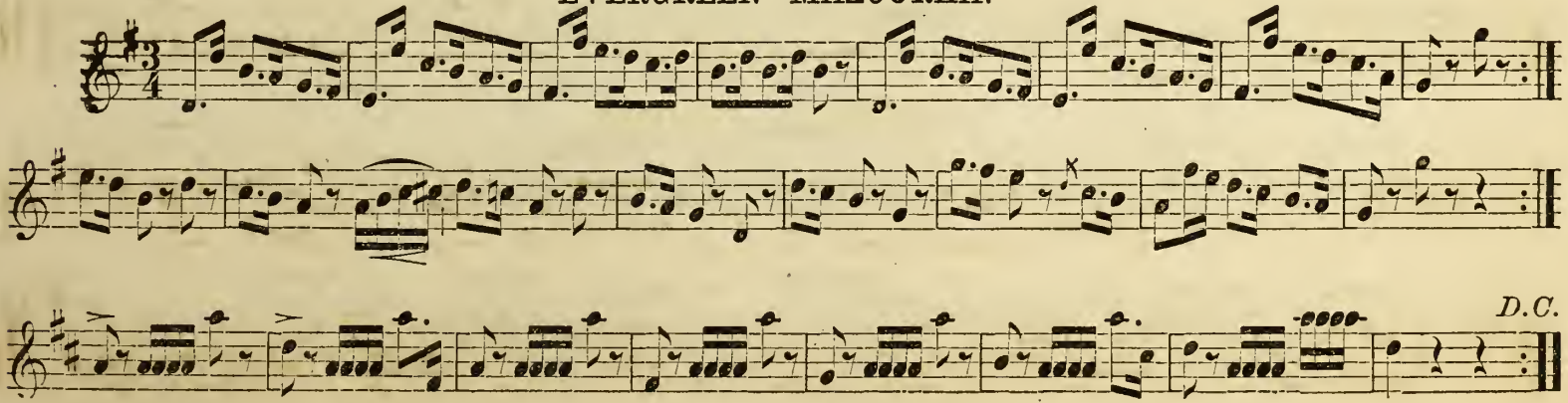
COLUMBIUS REDOWA.



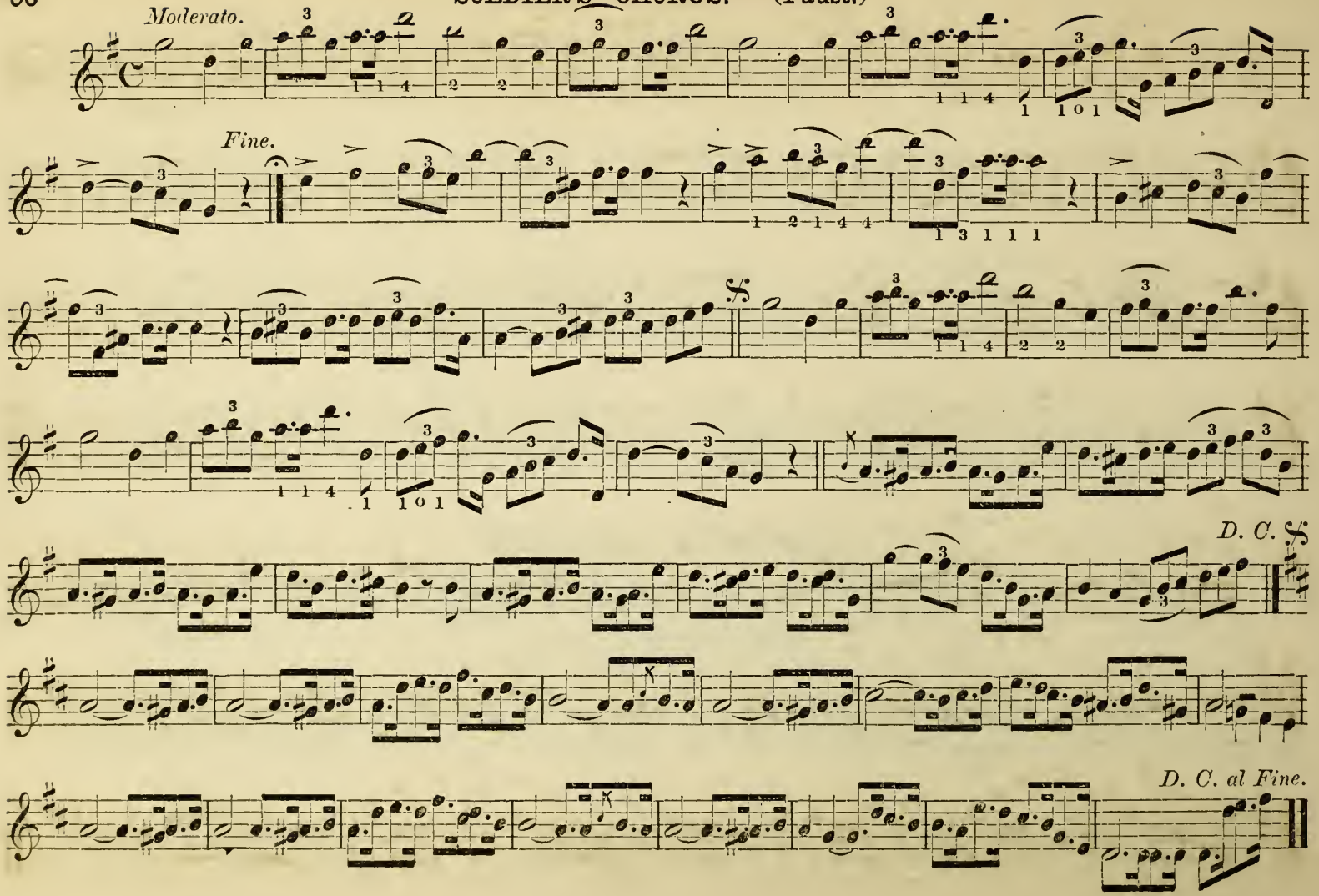
IRON CROWN MAZOURKA.

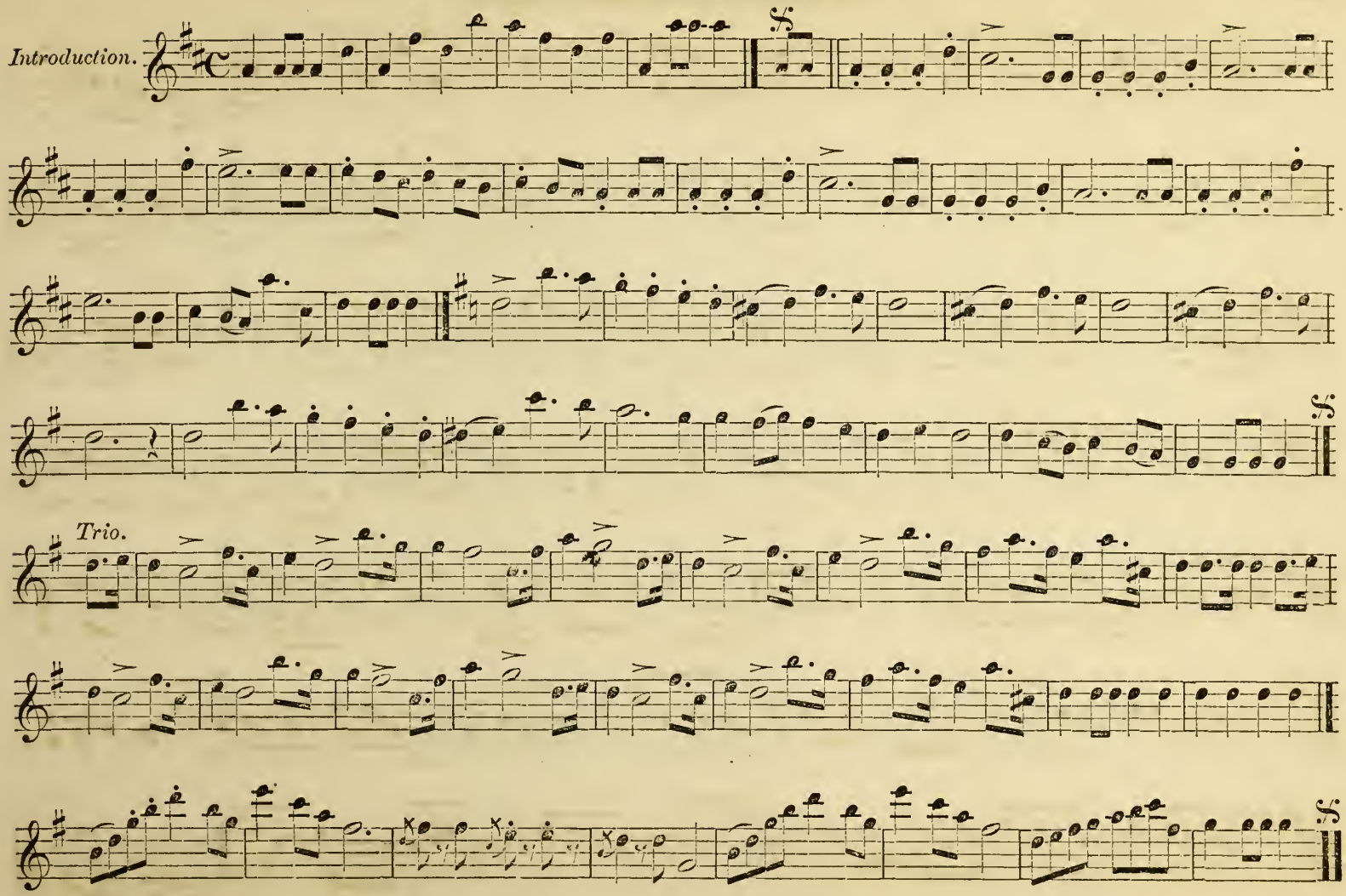


EVERGREEN MAZOURKA.

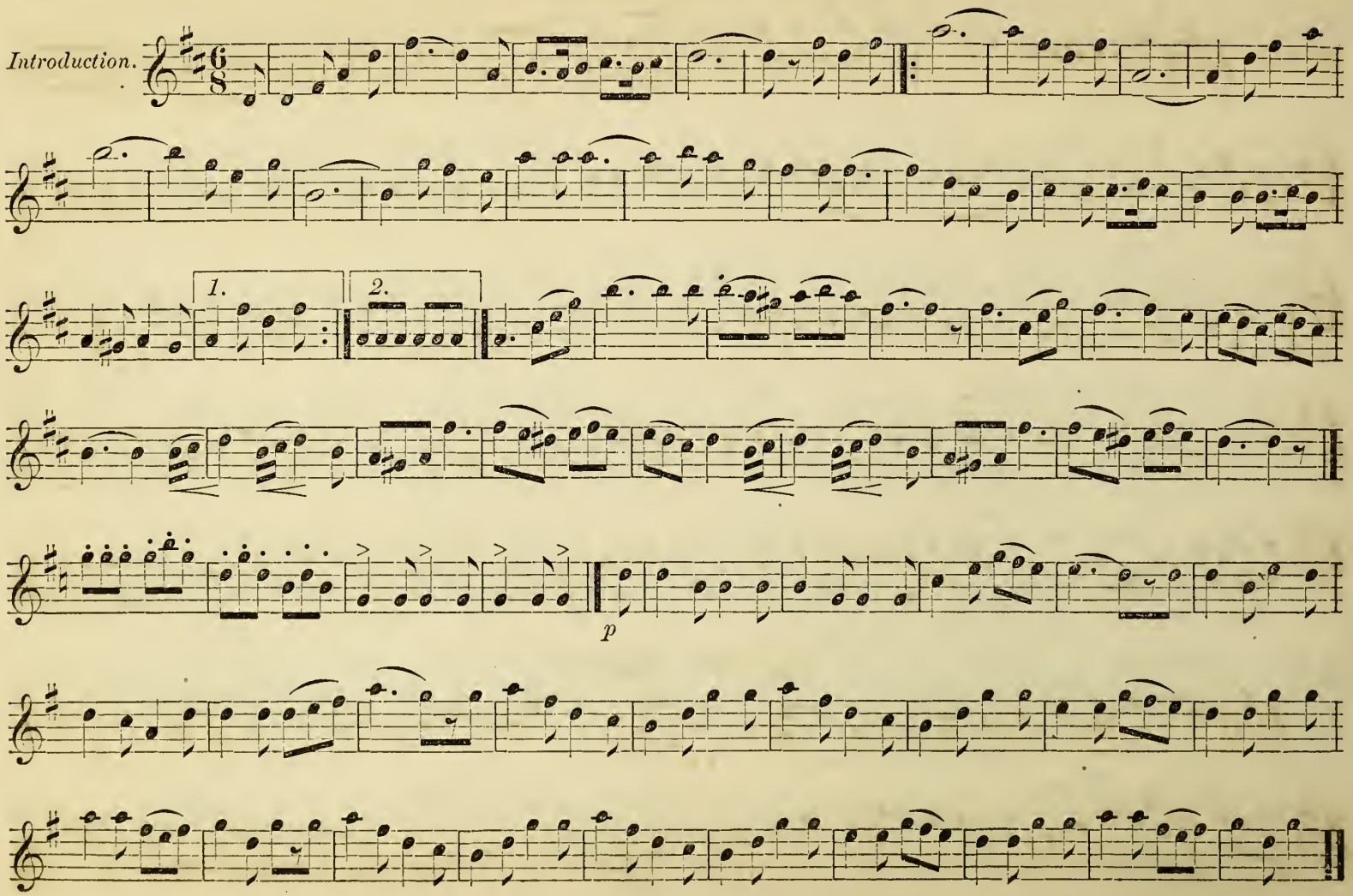


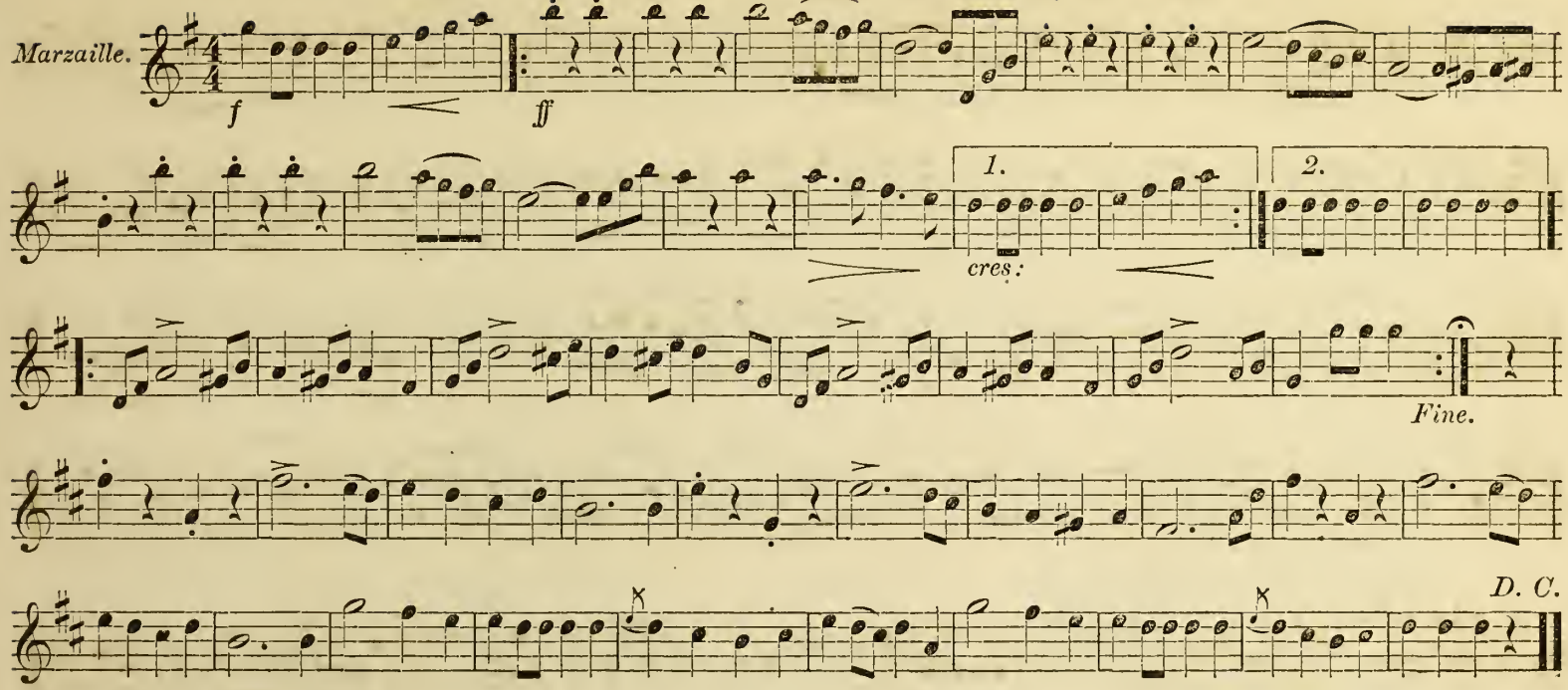
SOLDIER'S CHORUS. (Faust.)



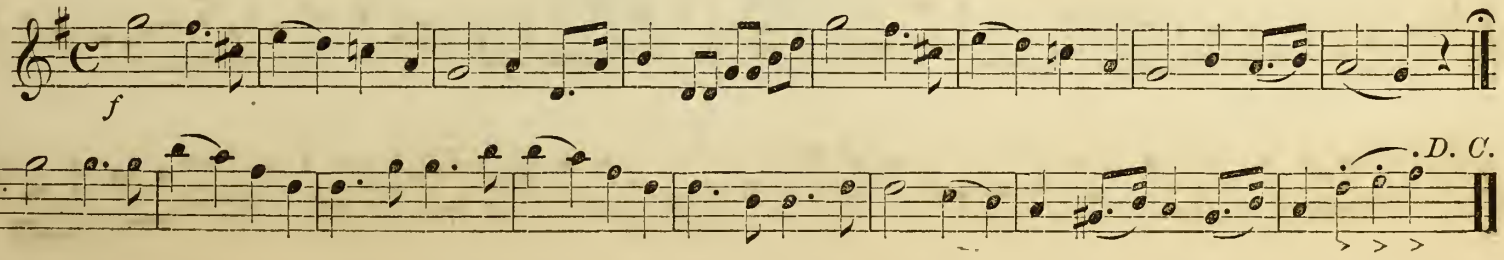

Introduction.
Trio.

GOOD LUCK MARCH.

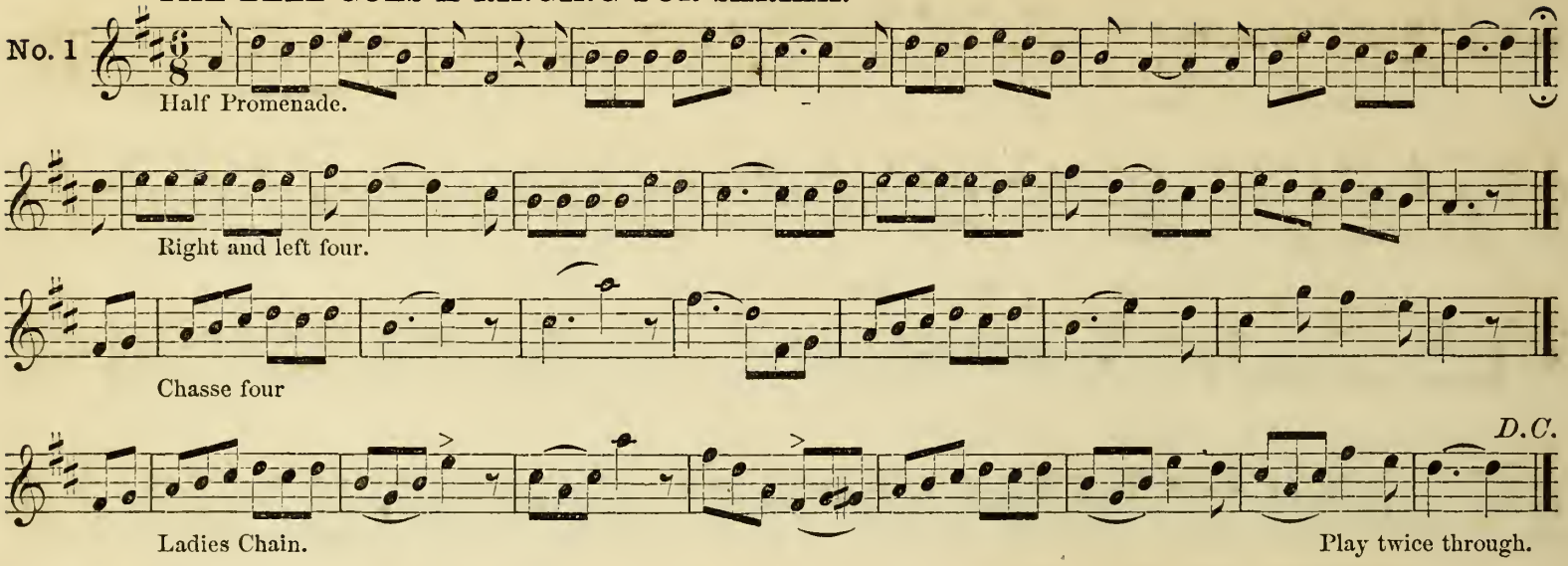




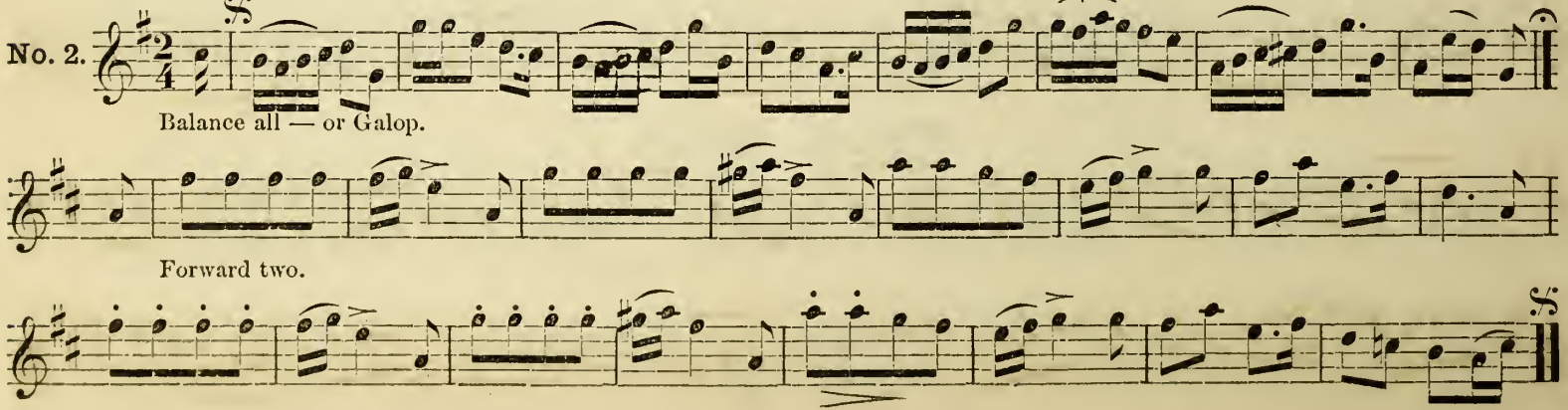
WEDDING MARCH.



THE BELL GOES A RINGING FOR SARIAH.

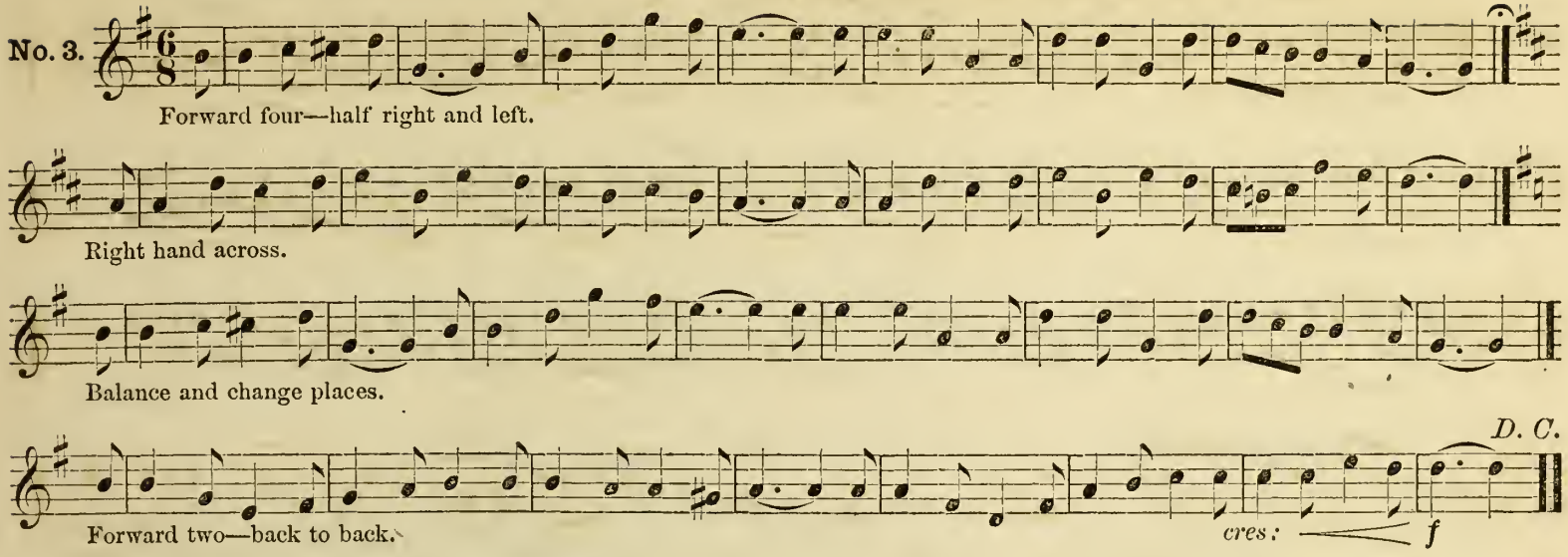


MEET ME AT THE LANE.



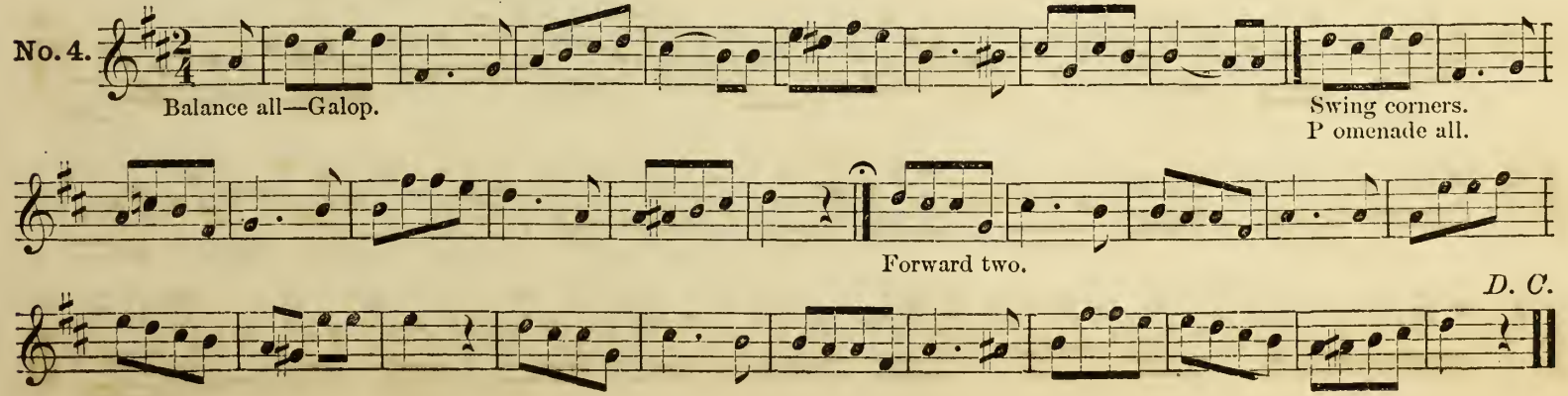
TASSELS ON THE BOOTS.

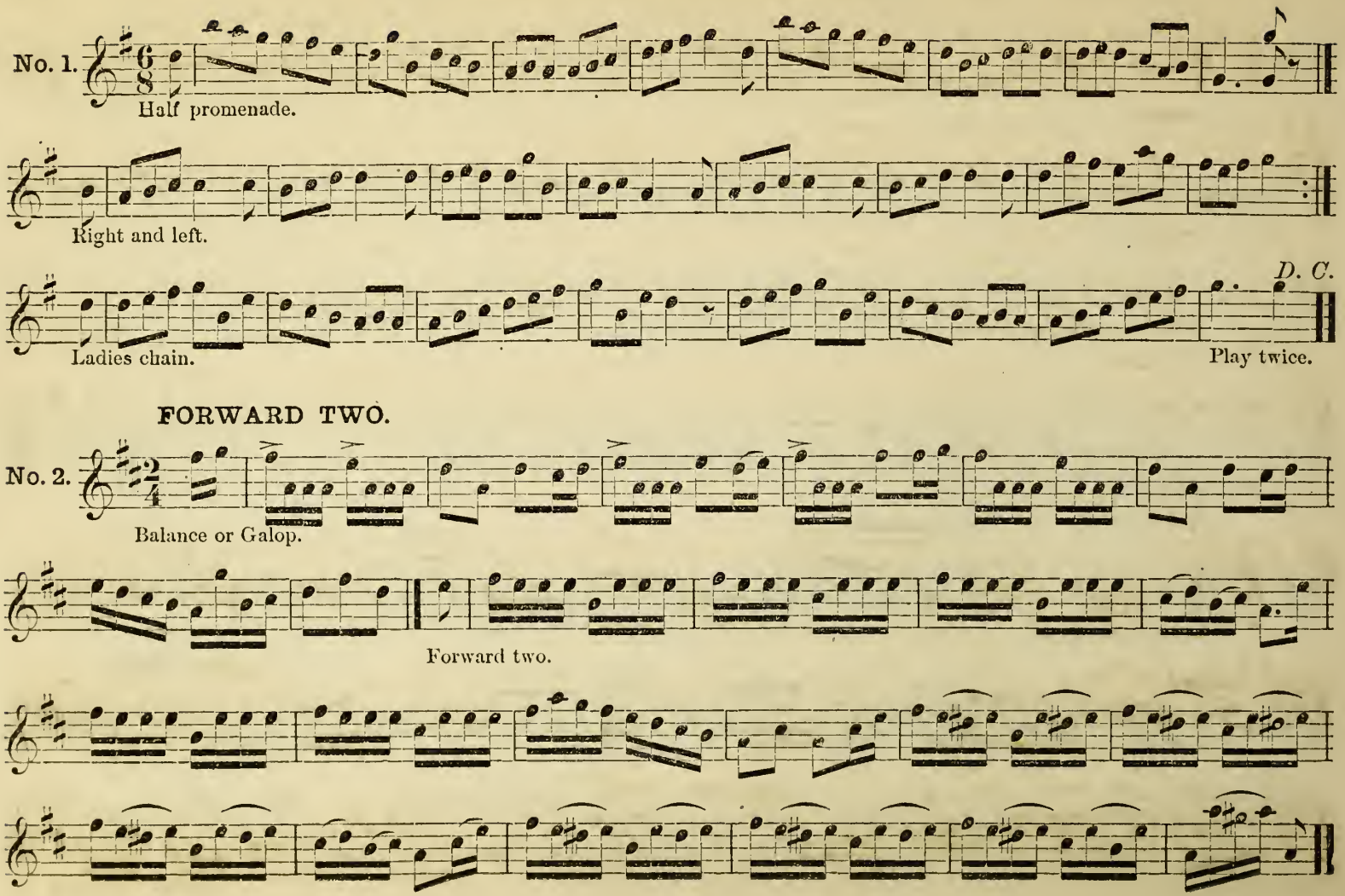
No. 3.

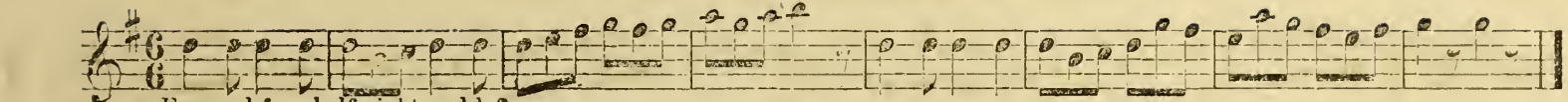


WALKING ON BROADWAY.

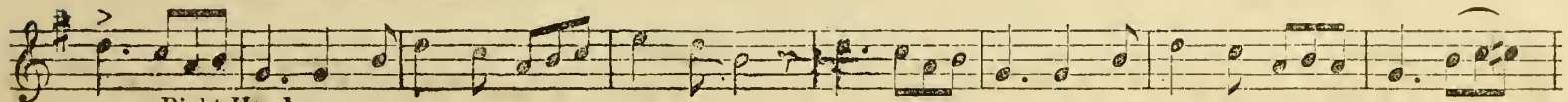
No. 4.



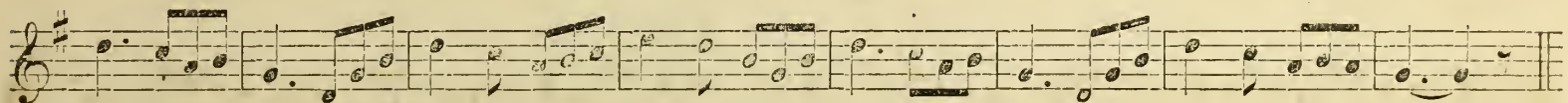

No. 1.
Half promenade.
Right and left.
D. C.
Ladies chain.
Play twice.
FORWARD TWO.
No. 2.
Balance or Galop.
Forward two.



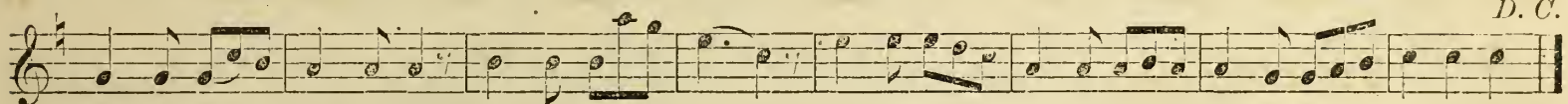
Forward four half right and left.



Right Hand across.



Balance and change places.

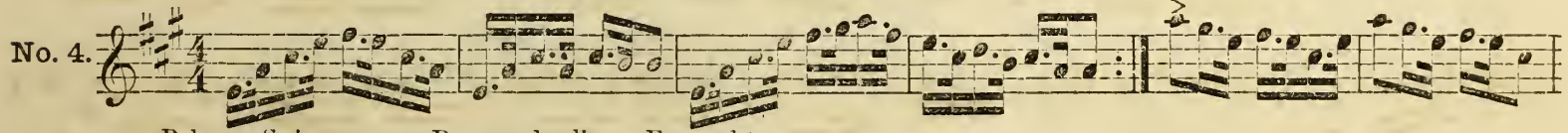


D. C.

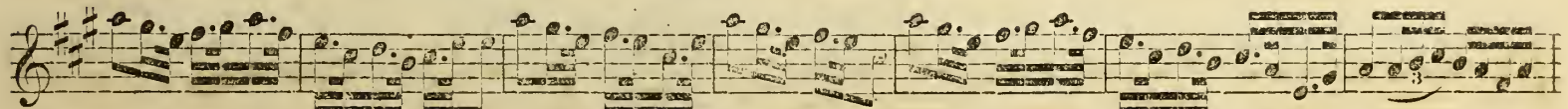
Forward two back to back.

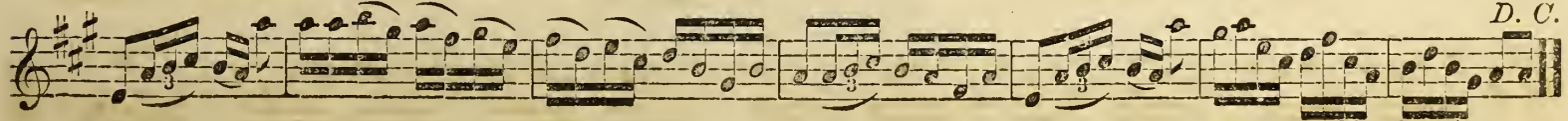
JIG COTILLION.

No. 4.



Balance, Swing corners, Promenade all. Forward two.

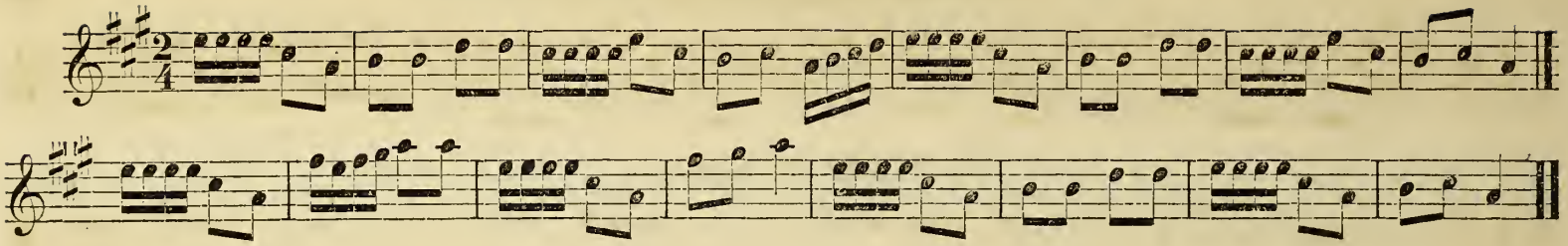




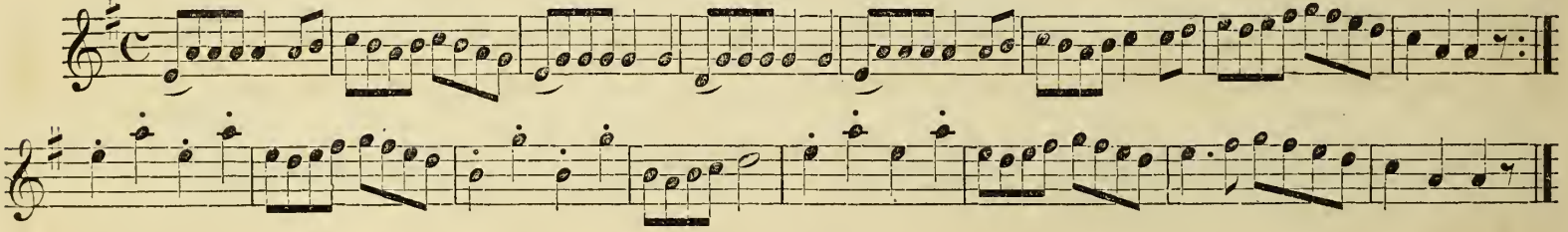
D. C.

Play four times.

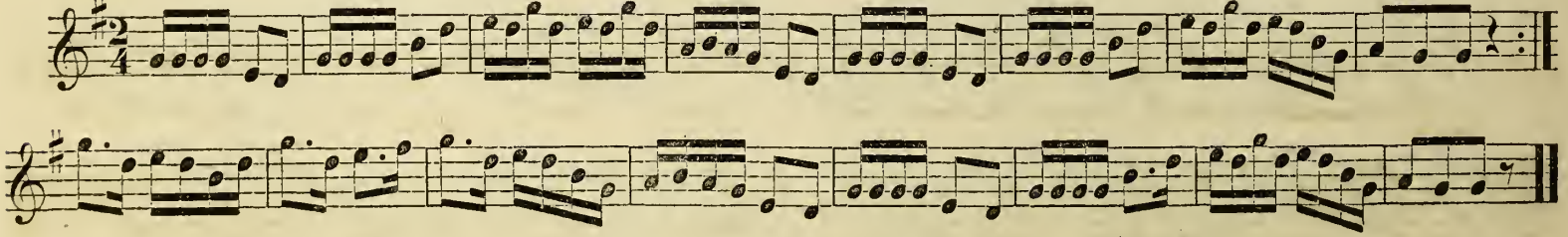
GRANNY WILL YOUR DOG BITE. (Jig.)



PADDY ON THE HAND-CAR.



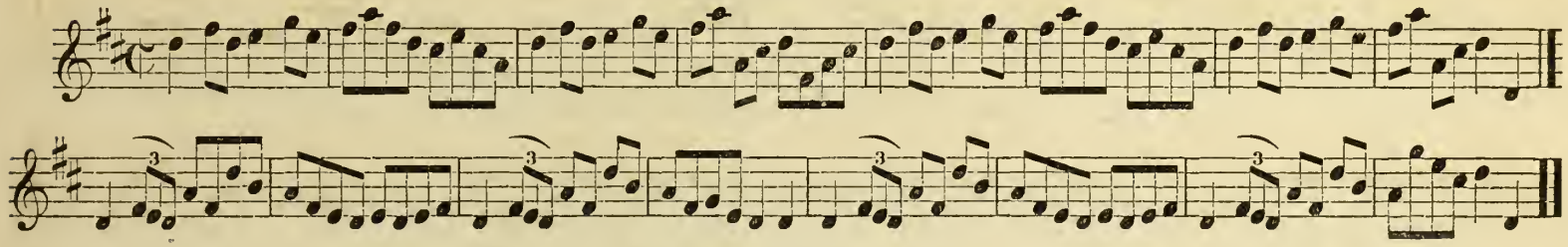
THE WINDY MORNING.



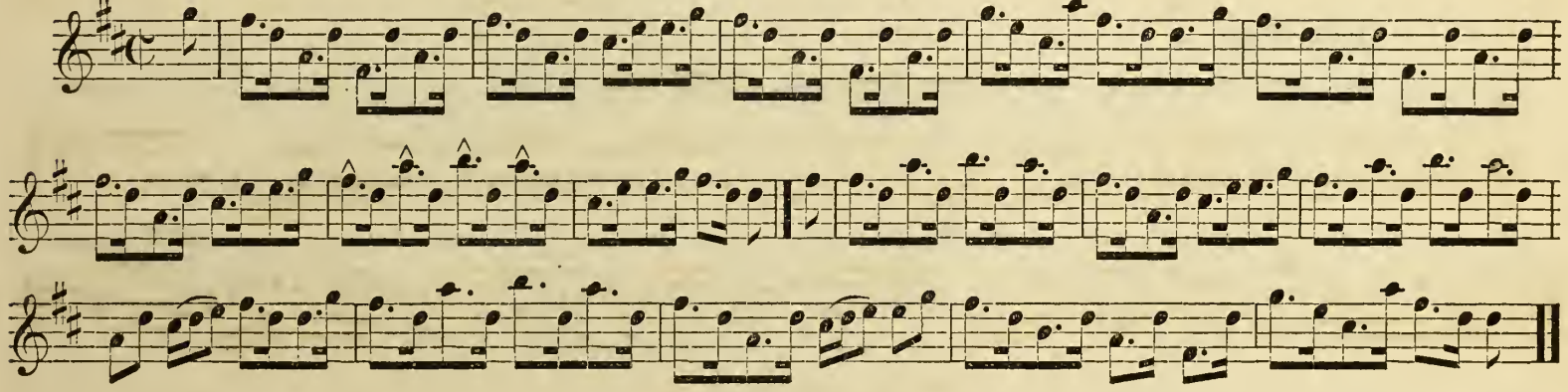
HOP LIGHT LEW.

ENGLISH REEL.

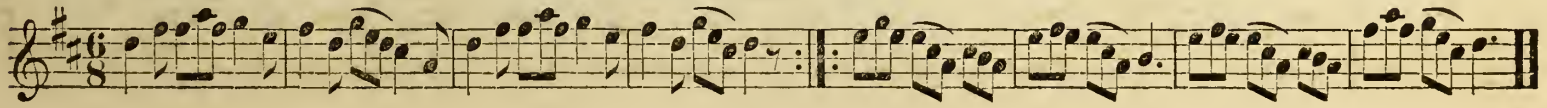
YESTERS REEL.



ELIOT'S HORNPIPE.

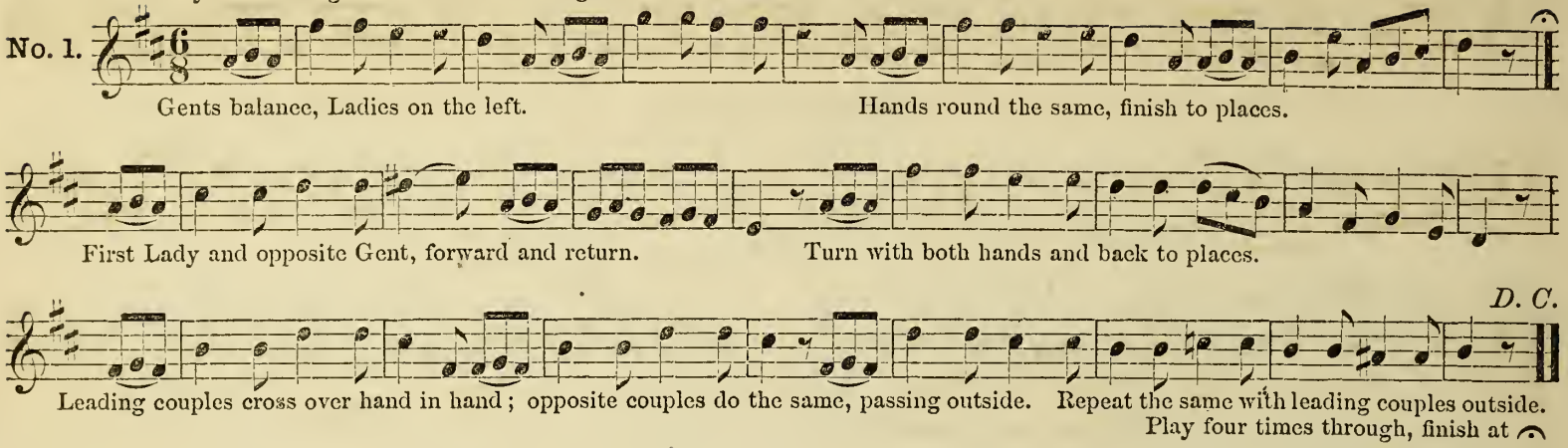


PIN MONEY JIG.



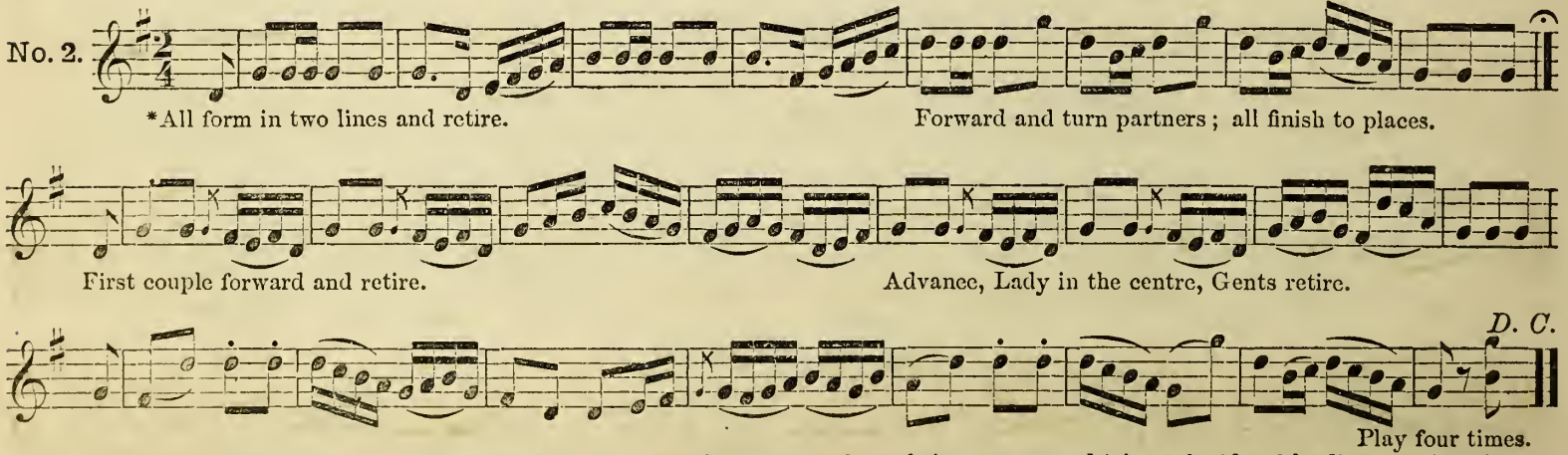
Play the first eight bars before dancing.

No. 1.



LODOISKA.

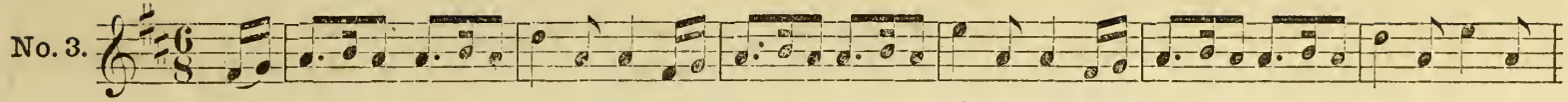
No. 2.



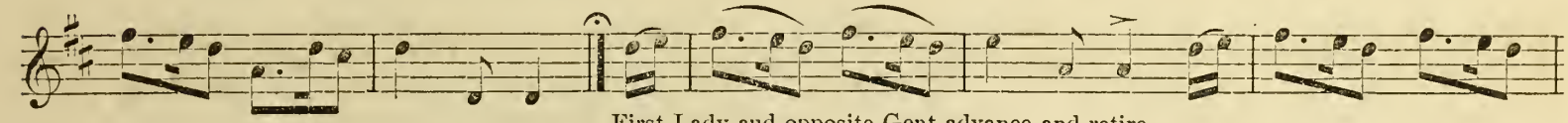
*To form two lines the first and second time, the side couples separate from their partners and join each side of leading couples, four on each side. Third and fourth time the leading couples join the side couples.

LA NATIVE.

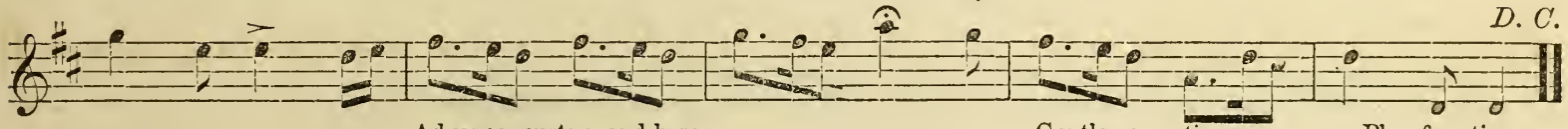
No. 3.



Four Ladies right hand across, half round, left hand, and to places. Gents lead round outside and back to places.



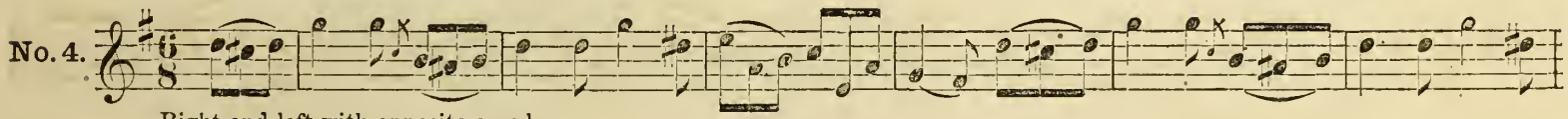
First Lady and opposite Gent advance and retire.



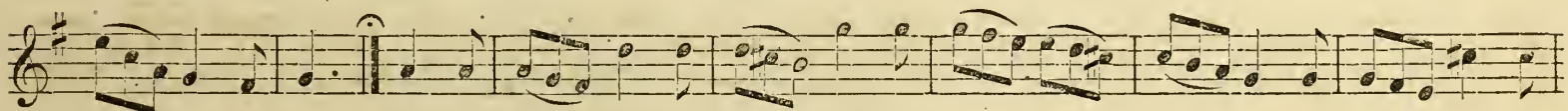
Advance, curtsy, and bow. Gentleman retires. Play four times.

THE GRACES.

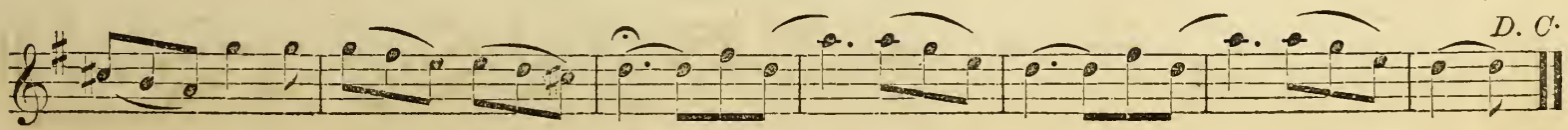
No. 4.



Right and left with opposite couple.



First couple forward to right-hand couple and bow. To the left and bow.

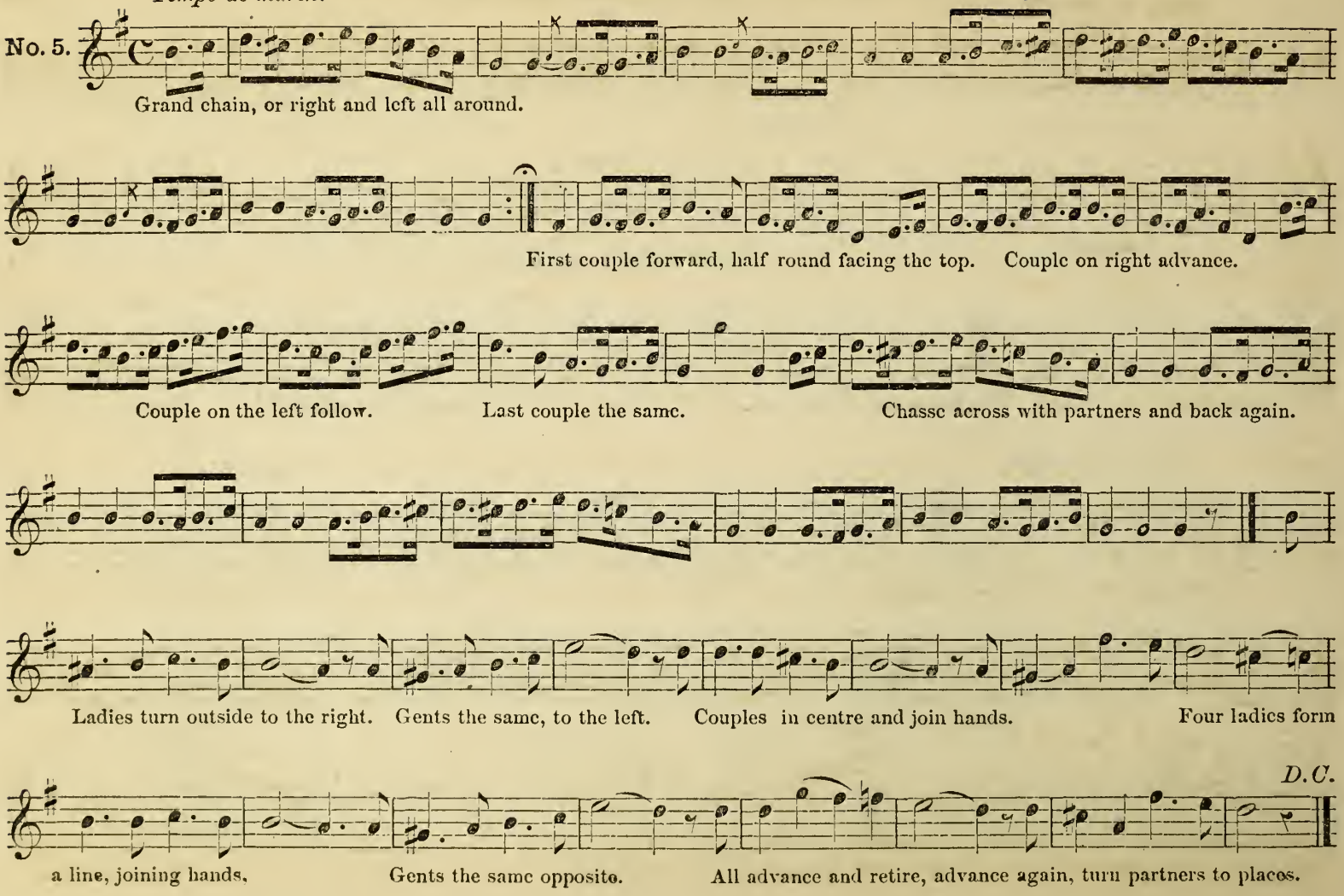


Chasse cross with the couple. Play four times.

LANCER QUADRILLE.—Concluded.

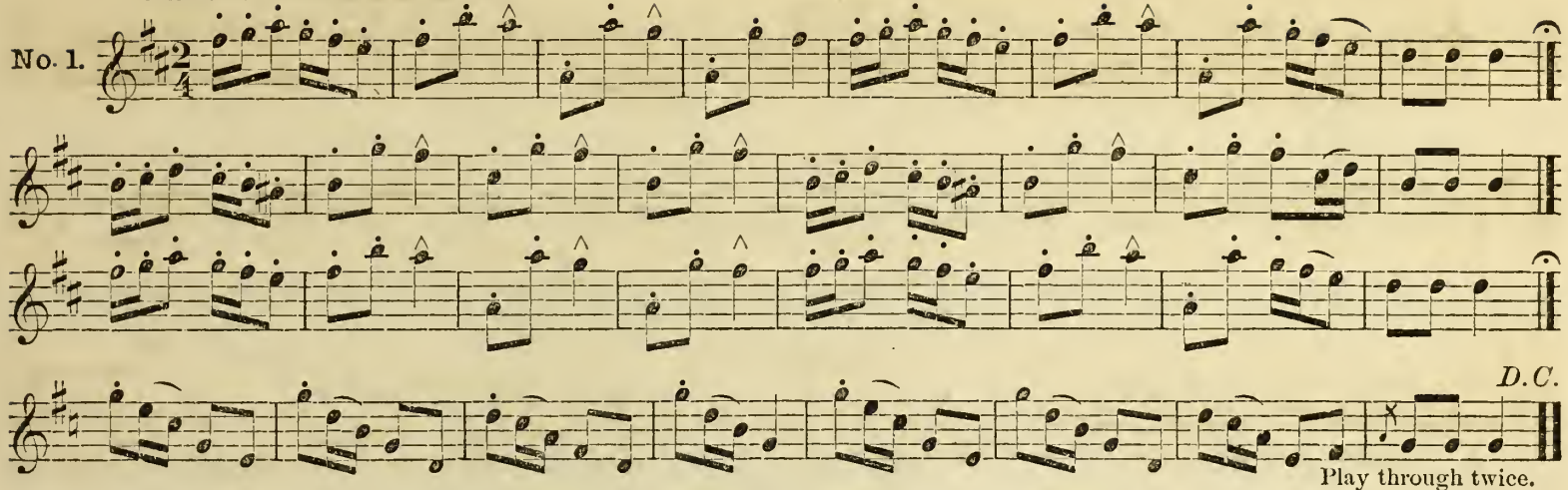
Tempo de march.

No. 5.



GREAT WEST POLKA.

No. 1.

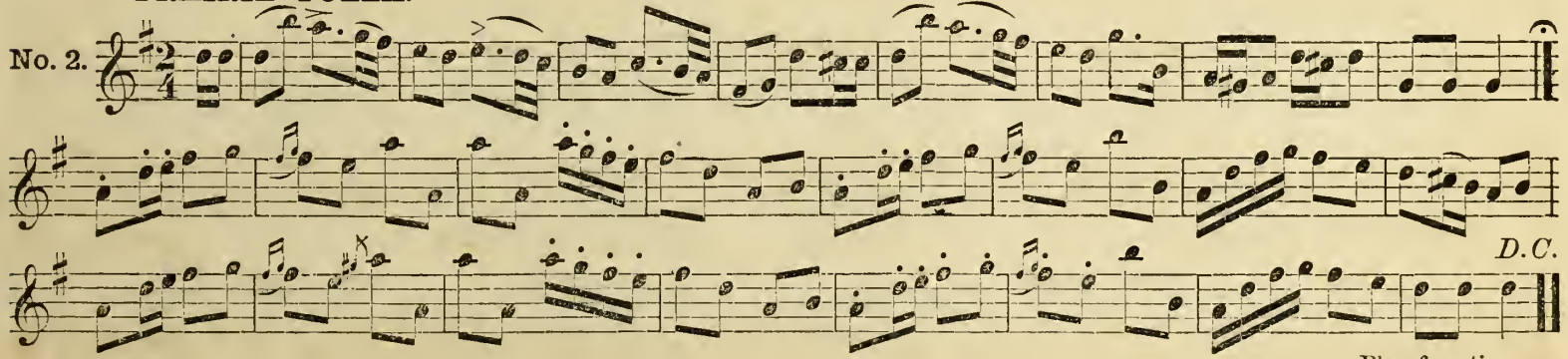


Play through twice.

No. 1.—Leading couples promenade around each other and back to places. (8 bars;) Take partners in waltz position and waltz around each other. (8 bars;) Balance as polka in places. (4 bars;) To right and 4 to left, then waltz around each other. (8 bars;) Sides repeat.

PRAIRIE POLLA.

No. 2.

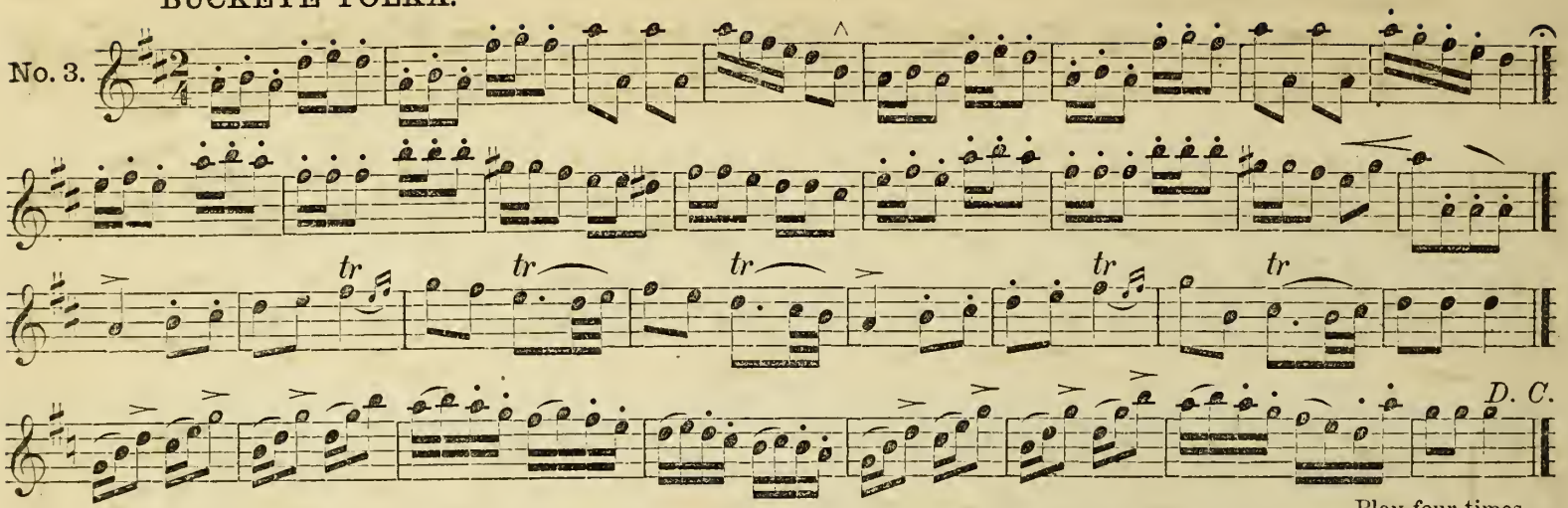


Play four times.

No. 2.—First lead balance. (2 bars;) And waltz. (2 bars;) To first side, change Ladies and repeat to next couple. (4 bars;) While the first side waltz in place. (4 bars;) Repeat four times which will bring you to your own place, then both leads waltz in centre. (8 bars;) First side repeat, second lead and last side the same.

BUCKEYE POLKA.

No. 3.

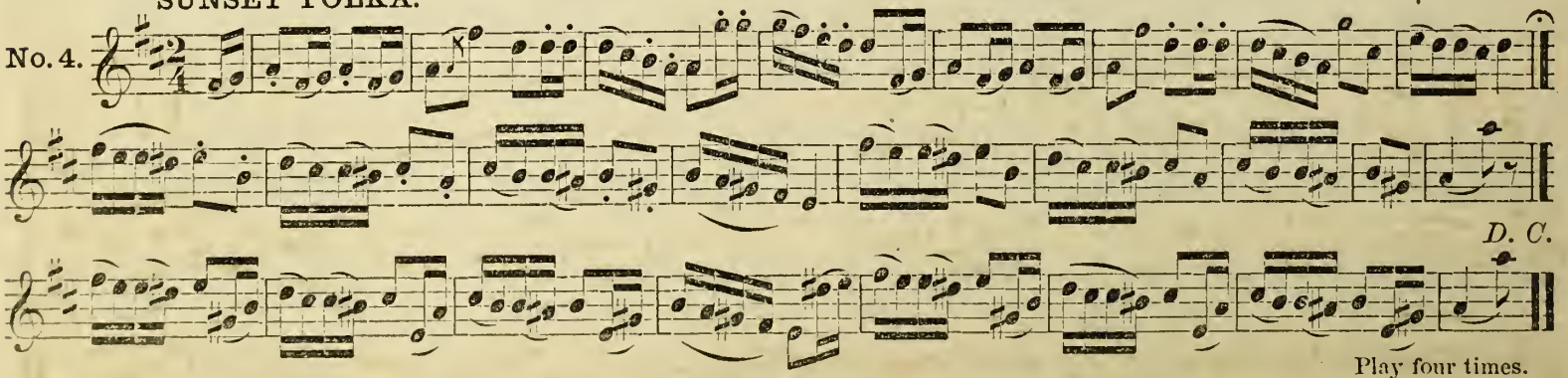


Play four times.

No. 3.—First and opposite couples waltz round outside, cross hands with side couple, then change ladies and waltz to places; side couples waltz round outside, cross hands with the leads, change ladies and waltz to places.

SUNSET POLKA.

No. 4.

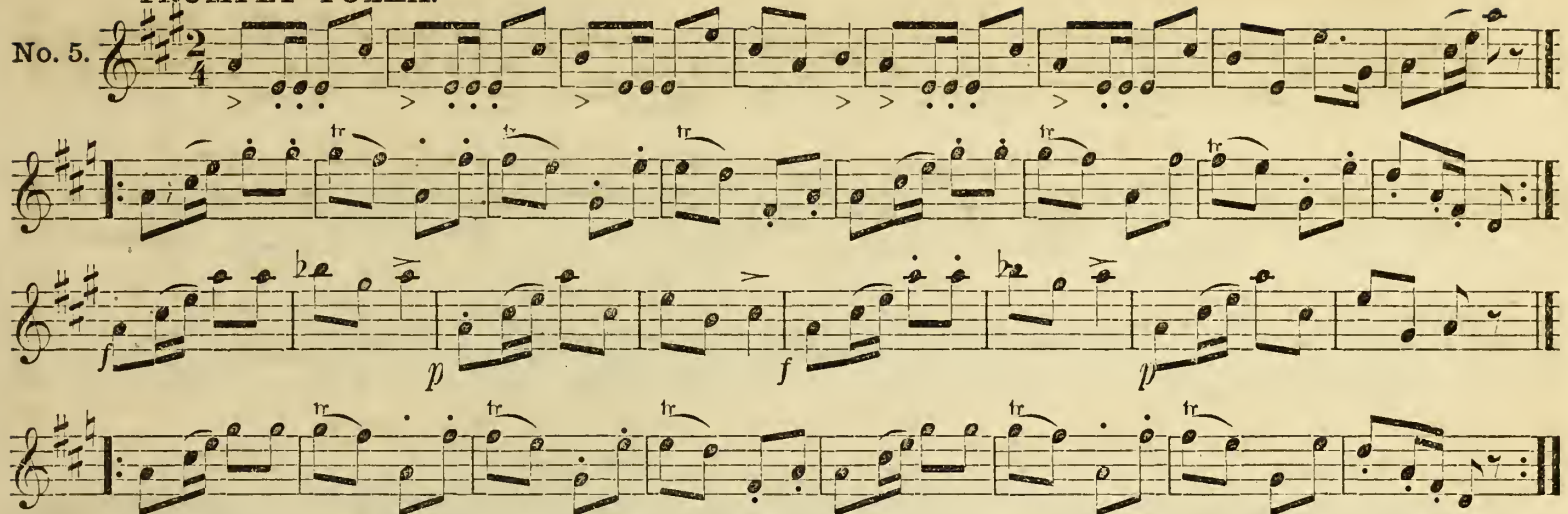


Play four times.

No. 4.—First and opposite couples waltz round to the centre, make the passes, then change of ladies and waltz to each lady's place. Repeat for side couples.

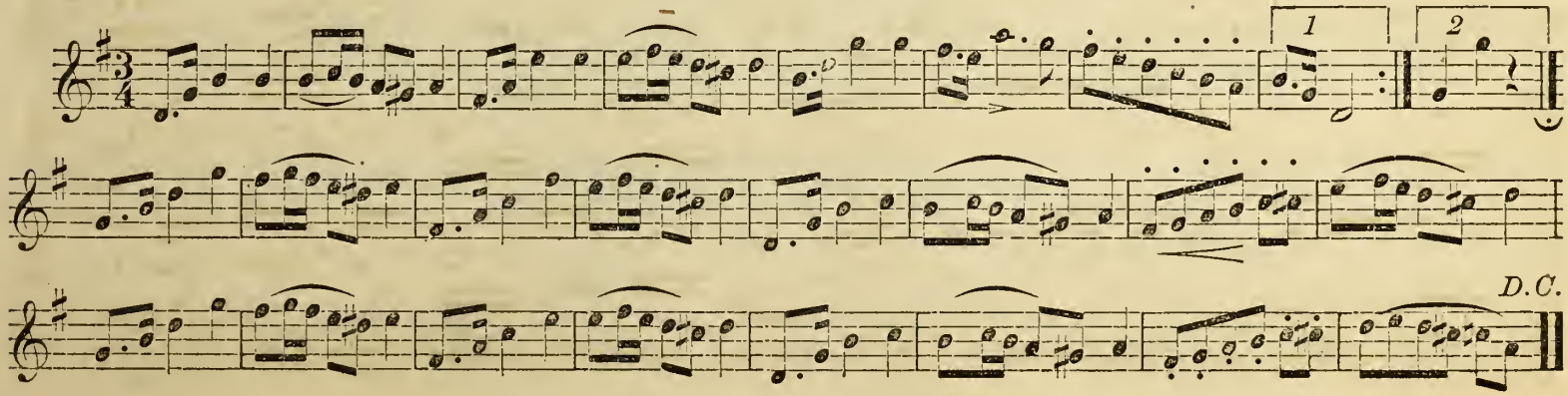
TRUMPET POLKA.

No. 5.

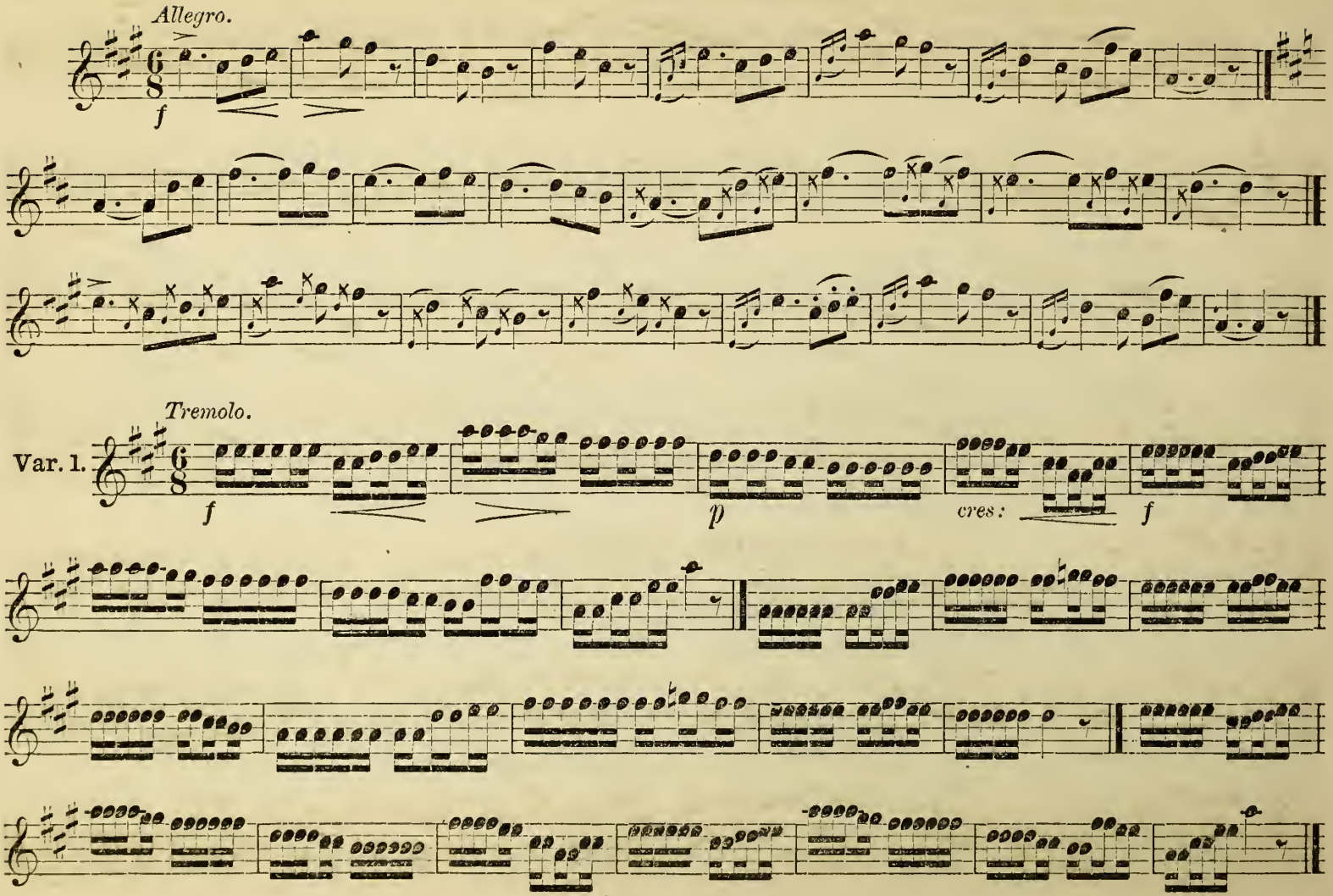


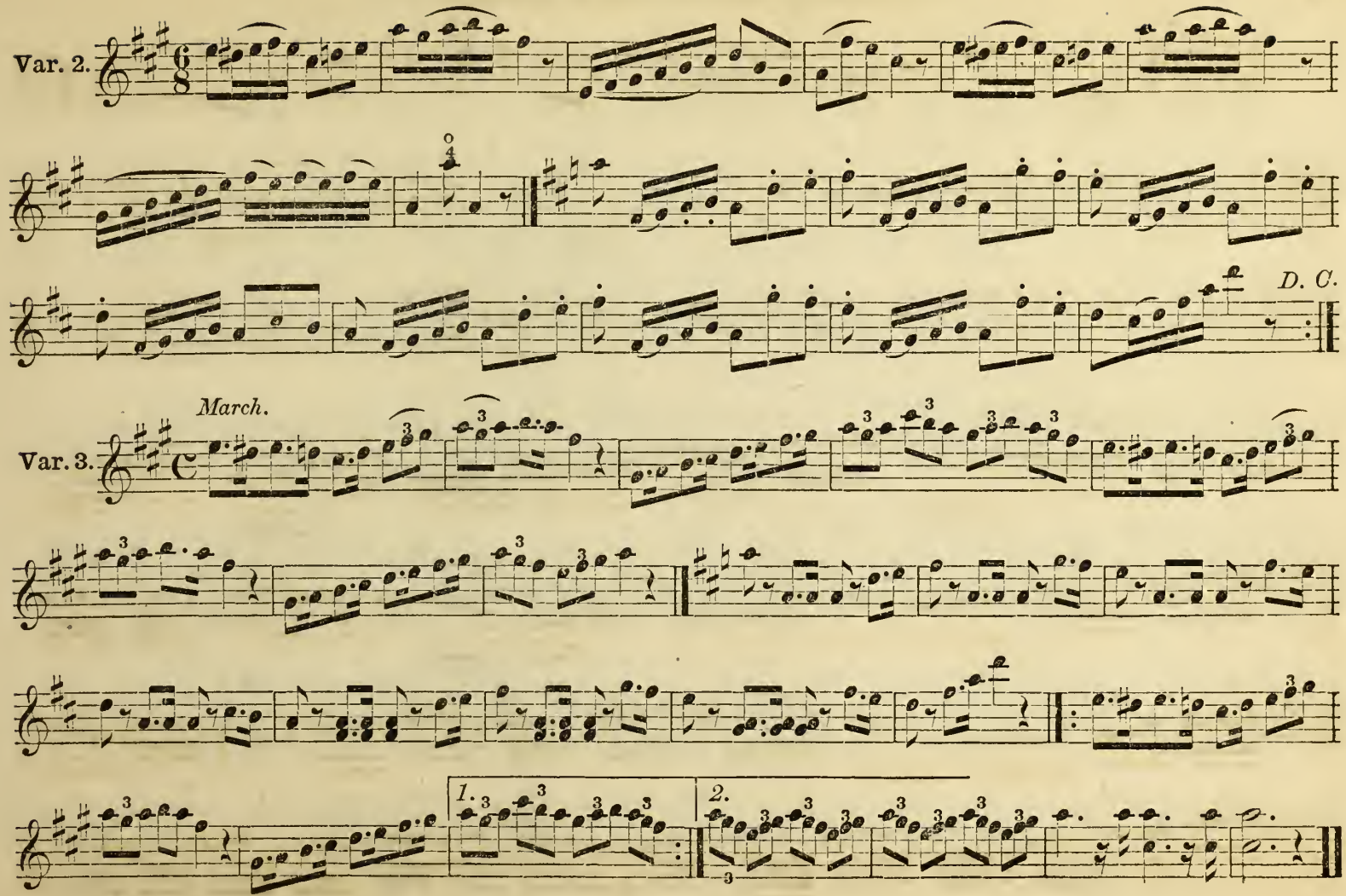
No. 5.—All give right hands to corners, all turn a full circle round, then left hand to next until they get to partners opposite of their places, then all waltz to places; ladies cross with right hands, the gentlemen with right hand with ladies' left hand: all promenade half round, then turn half round and return to places. Repeat as above, and with the same time as the old Polka Quadrilles.

HELENE REDOWA.

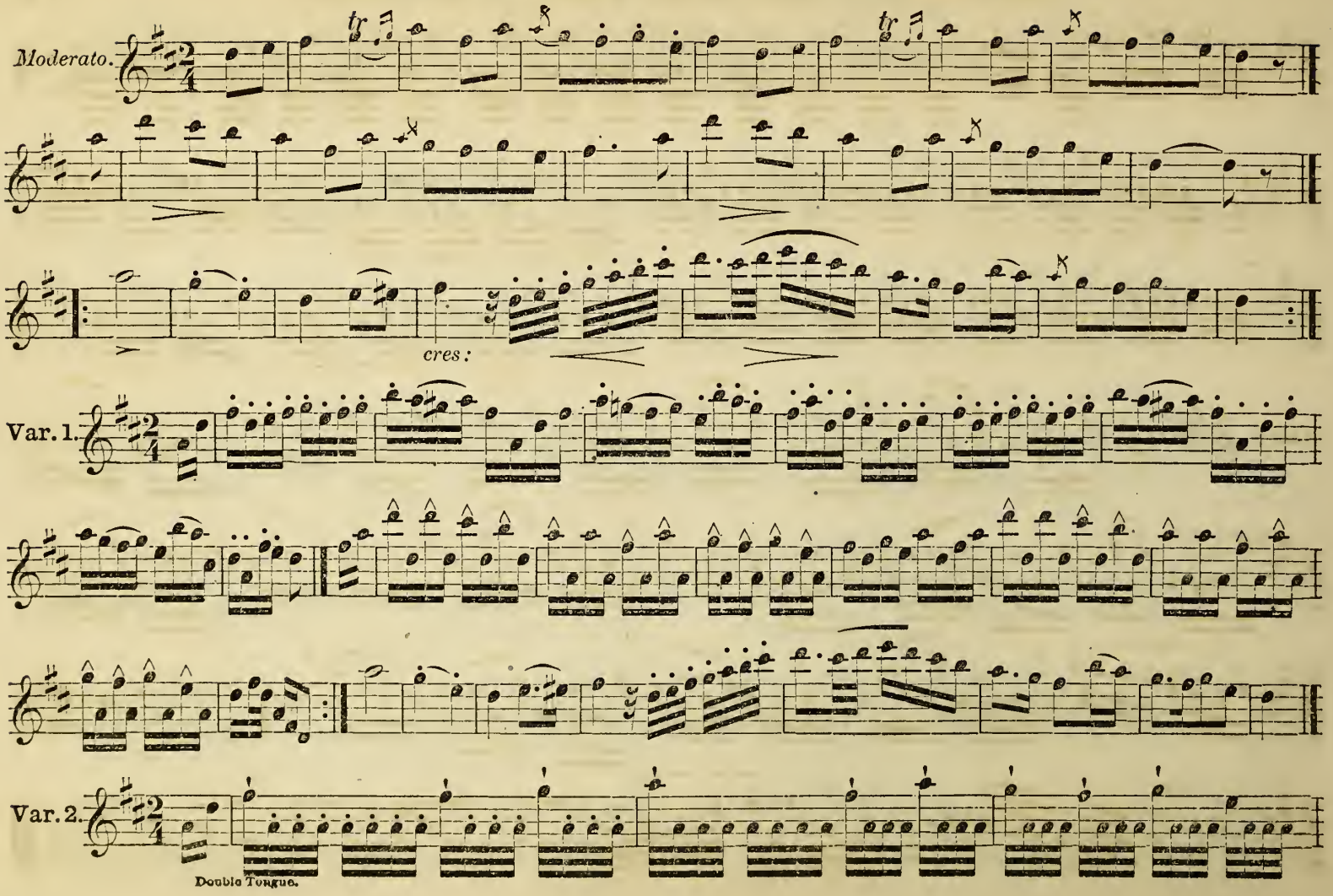


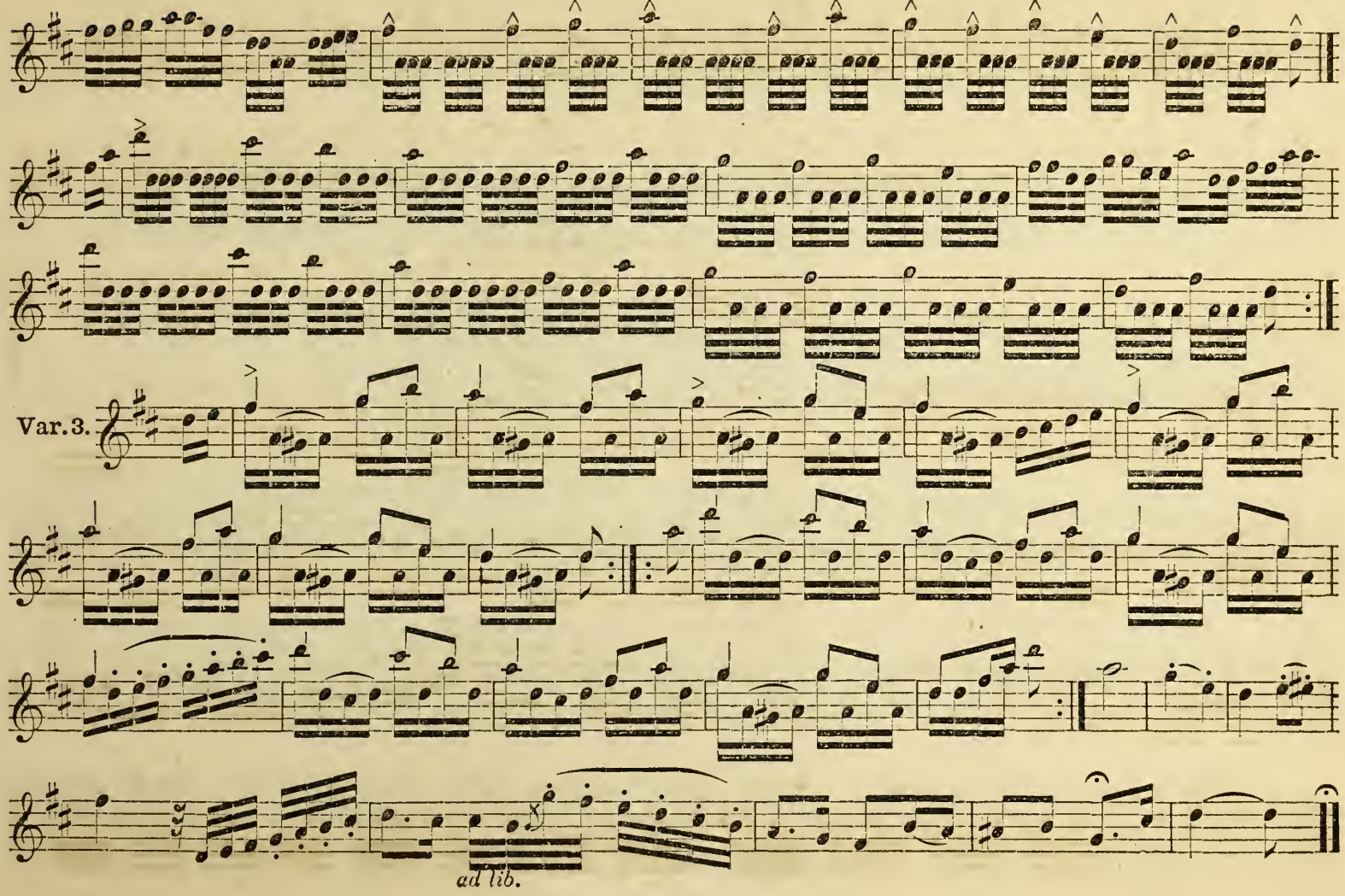
SILVERY WAVES. With Variations.



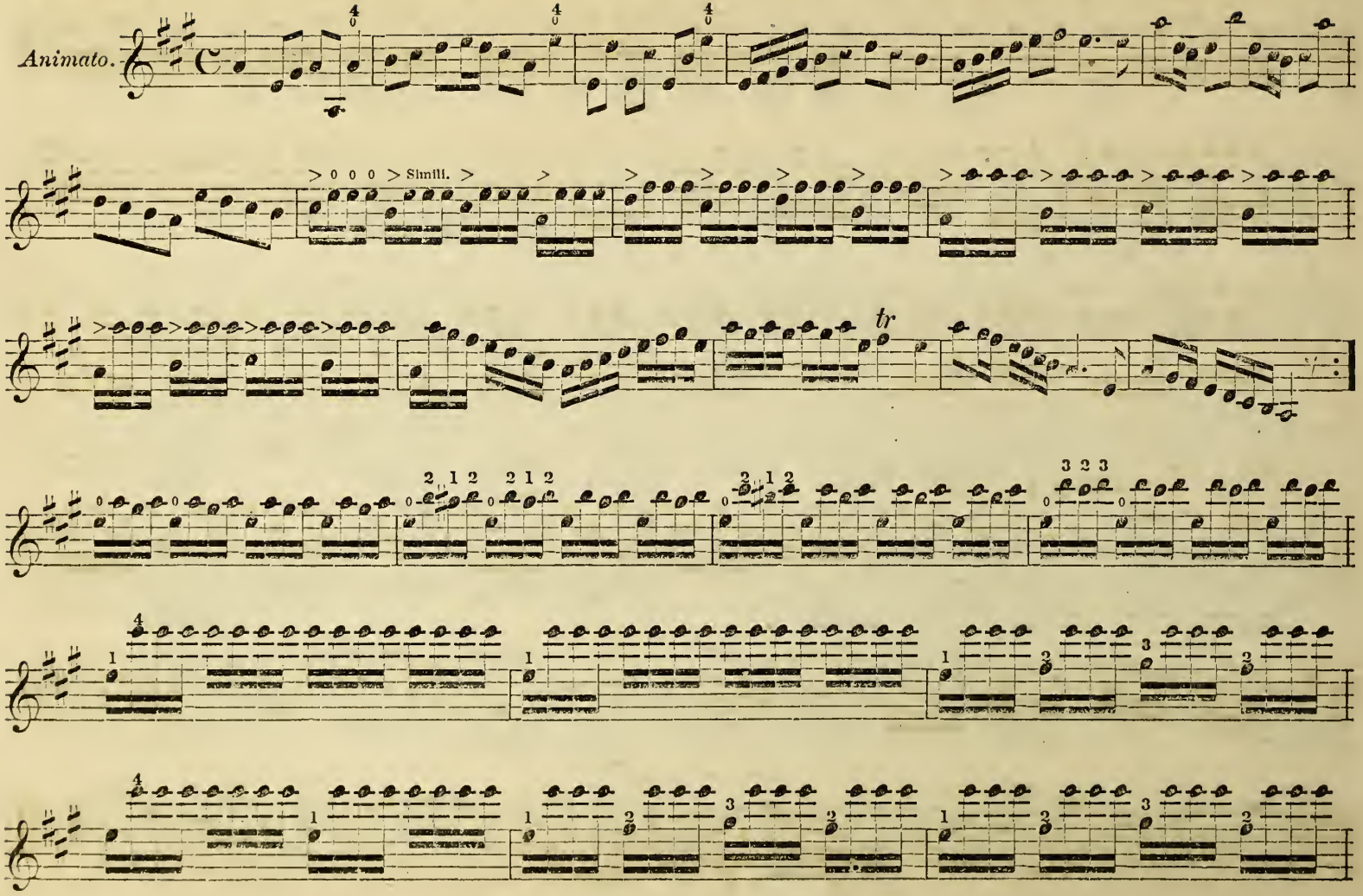

Var. 2.
D. C.
March.
Var. 3.
1.
2.

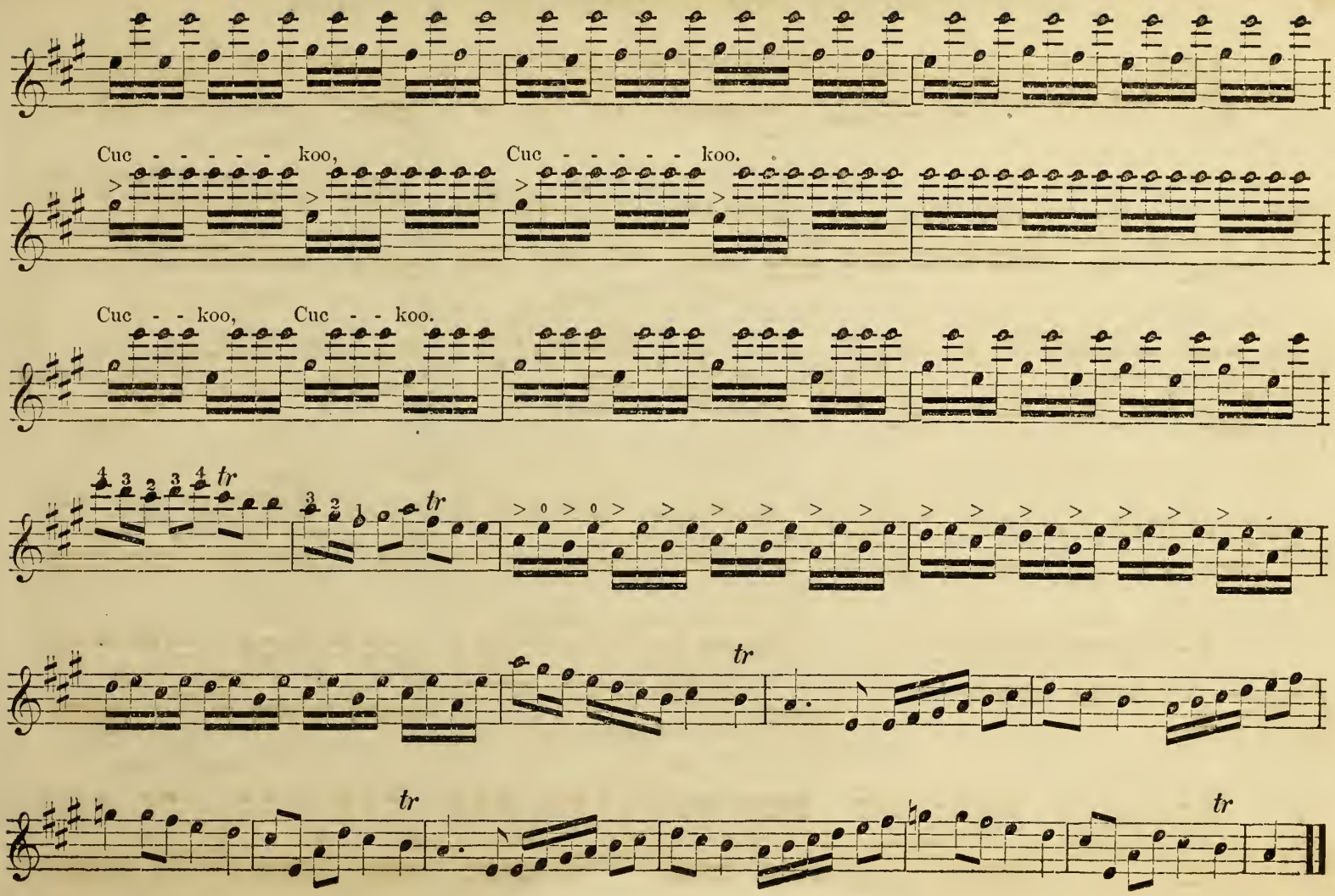
HOME SWEET HOME WITH VARIATIONS.




Var. 3.
ad lib.

CUCKOO SOLO.




Cuc - - - - - koo,
Cuc - - - - - koo.
Cuc - - koo,
Cuc - - koo.
tr
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tr

Dictionary of Musical Terms.

Accellerando or *Accel.* Quicken the time gradually.
Adagio. Very Slow.
Ad Libitum or *Ad Lib.* At will.
Affetuoso. Affecting, with pathos.
Agitato. Agitated.
Al. To the, as *Al Fine* to the end.
Allegretto. Somewhat cheerful, but not so quick as *Allegro.*
Allegro. Quick.
Al. Segno. To the Sign, signifying that the performer must go back to the sign 𝄋 and play from that mark to the word *Fine.*
Amoroso. Lovingly.
Andante. Somewhat slow.
Andantino. Not quite as slow as *Andante.*
Animato. In an animated style.
A poco a poco. Little by little.
Aria. An air or song.
Assai. Very, extremely.
A tempo. In the regular time.
Bis. Twice (repeat).
Brilliante. Brilliant.
Calando. Diminishing gradually in tone and speed.
Cantabile. In a graceful singing style.
Con. With, as *con espressione*, with expression.
Con Moto. In an agitated style—with spirit.
Con Spirito. With quickness and spirit.
Coda. A few bars added to terminate a composition.
Colla Voce. With the voice or melody.
Con Brio. With brilliancy.
Con Expressione. With expression.
Crescendo or Cres. Gradually increase the volume of tone
Da Capo or *D. C.* Repeat from the beginning to the word *Fine.*
Decrescendo or *Decres.* Gradual diminish the volume of tone.
Delicato. Delicately.
Diminuendo or *Dim.* Same as *Decrescendo.*
Dolce or *Dol.* In a sweet, smooth style.
Doloroso. In a mournful, pathetic style.
E. and.

Espressivo. / *Espressione* } With expression.
Fine. The end.
Forte or *f.* Loud.
Fortissimo or *ff.* Very loud.
Forzando or *fz.* Signifies that the note is to be given peculiar emphasis or force.
Forza. Force.
Fuoco. With fire.
Grave. Extremely slow.
Grazioso. In a graceful, elegant style.
Impromptu. An extemporaneous production.
L. H. Left Hand.
Larghetto. Slow and solemn, but less so than *Largo.*
Largo. Very slow and solemn.
Legeremento. Lightly, gaily.
Lentando. Slower by degrees.
Legato. In a smooth and connected manner.
Lento. In slow time.
Loco. Place, play as written.
Maestoso. Majestic and dignified.
Martelato. Struck with force.
Meno. Less.
Mezzo or *M.* Neither loud nor soft—medium.
Mezzo Forte or *mf.* Rather loud.
Mezzo Piano or *mp.* Rather soft.
Moderato. Moderate.
Molto. Very.
Mosso. Movement.
Moto or *Con Moto.* With agitation and earnestness.
Morendo. Dying away.
Non Troppo. Not too much.
Obligato. Cannot be omitted.
Octava, 8va. An octave higher.
Patetico. Pathetically.
Pastorale. A soft and rural movement.
Piano or *p.* Soft.
Pianissimo or *pp.* Very soft.
Piu. Very.
Poco. A little, somewhat.

Pomposo. Pompous, grand.
Presto. Very quick.
Prestissimo. As quick as possible.
Quasi. As if.
Rallentando or *Rall.* A gradual diminution of tone and retarding of movement.
Religioso. In a solemn style.
Ritardando, or *Ritard* or *Rit.* Gradually slower.
Rinforzando, Rf. With additional force.
Ritenuto. Hold back the time at once.
Scherzando. Playfully.
Segue. Continue as before.
Seria. Seriously.
Sempre. Throughout—always.
Semplice. In a simple, unaffected style.
Segno or 𝄋, sign, as *Al Segno*, to the sign; *Dal Segno*, repeat from the sign to the word *Fine.*
Senza. Without.
Sforzando. Emphasized.
Sincopato Forced out of time.
Smorzando. Smoothed, decreased.
Soave. Soft and delicate.
Sotto Voce. In an undertone.
Sostenuto. In a smooth, connected style.
Spirito or *Con Spirito.* With spirit.
Staccato. Detached, short.
Tempo. In time.
Tempo di Marcia. In marching time.
Tempo di Valse. In waltz time.
Tempo Primo. In the original time.
Trillando. Shaking on a succession of notes.
Tranquillo. Tranquilly.
Tutto Forza. As loud as possible.
Veloce. With velocity.
Vigoroso. Boldly, vigorously.
Vivace. With extreme briskness and animation.
Vivo. Animated, lively.
Volto Subito. Turn over the page quickly.
Zeloso. With zeal.

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